UNIVERSITY OF ARIZONA
39001002983081

Standard Musical Biographies

Uniform With This Volume

THE STANDARD OPERAS: Their Plots, their Music, and their Composers. By GEORGE P. UPTON. New Edition (in its fourth printing), enlarged and revised. Profusely illustrated, 516 pages, indexed. $1.75.

THE STANDARD CONCERT GUIDE: A Handbook of the Standard Symphonies, Oratorios, Cantatas, and Symphonic Poems, For the Concert Goer. By GEORGE P. UPTON. Profusely illustrated, 502 pages, indexed. $1.75.

THE STANDARD CONCERT REPERTORY AND OTHER CONCERT PIECES: A Handbook of the Standard Overtures, Suites, Symphonic Poems, Rhapsodies, Fantasias, etc., in the Modern Concert Repertory, For the Use of Concert Goers. By GEORGE P. UPTON. Illustrated, 450 pages, indexed. $1.75.

A. C. McCLURG & CO., Publishers

MEYERBEER AND HIS IDEALS

STANDARD MUSICAL BIOGRAPHIES

A Handbook
Setting forth the Lives, Works, and Characteristics of Representative Composers

BY

GEORGE P. UPTON

Author of "Standard Operas," "Standard Concert Guide," "Standard Concert Repertory," etc., etc.

PROFUSELY ILLUSTRATED

SECOND EDITION

CHICAGO
A. C. McCLURG & CO.
1910

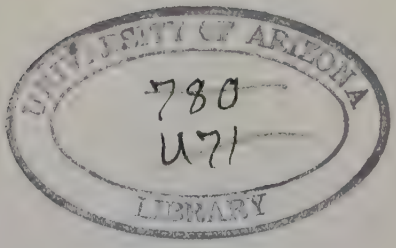
COPYRIGHT
A. C. McCLURG & CO.
1910

Published October 8, 1910

Entered at Stationers' Hall, London, England

All rights reserved

Second Edition, December 10, 1910



THE • PLIMPTON • PRESS
[W • D • O]
NORWOOD • MASS • U • S • A

PREFACE

IT has been the purpose of the compiler of this volume to present biographies of the composers whose works are most familiar in the concert-room, biographies not in the conventional style, but set forth in such a way as to convey some idea of the characteristics of the composers' music and of the composers themselves; also to acquaint the reader with the total number of compositions in each case and with the number of those which remain standard. The purely biographical features have been condensed into the fewest possible words.

In a work of this nature it is inevitable that some names must be omitted. Among these omissions are a few of the so-called "advanced" composers whose works cannot yet be considered as standard. It is possible they may become so when the average concert-goer is sufficiently "advanced" to relinquish the desire for melody altogether, and to accept dissonance for consonance, a harsh realism for grateful idealism, and the purely intellectual for the emotional. Some American composers also are not included, not because their music is of a low order of merit, but because it is not found in the programmes of the present.

As this volume has not been prepared for musicians or musical scholars, but for those concert-goers who

11153

have not the time or the opportunity to consult dictionaries and encyclopædias, it has been written in untechnical style and the most familiar terms and titles have been used, without reference to the language in which they originally appeared. Estimates of each composer's style and of the value of his music by distinguished critics and contemporaries are also included in the general scheme.

The compiler has freely consulted the highest authorities for information, supplementing it with his own observations during nearly half a century of critical work in journalism, so as to give the reader a view of each composer from different standpoints. One reflection can hardly escape the most casual reader, namely, the tremendous waste of musical labor and the rapidity with which compositions become obsolete and are forgotten. No fashion is more ephemeral than that of music, owing to the changeableness of public taste and the ambition of composers to produce new effects by new methods, and almost by a new musical language. The present is a period of transition, and musicians and concert-goers are "blown about by every wind of doctrine." The so-called "advanced music," usurping the place of the recent so-called "music of the future," is rapidly asserting itself and is more or less generally accepted with more or less courage by the suffering public upon whom it is tested. It is problematical whether it will endure, but even if it should, the old style upon which it is based cannot be lost, for its principles are eternally sound and truthful. Perhaps

after the storm and stress of Strauss, Reyer, Debussy, Ravel, and other representatives of the "advanced music" have subsided, the world may revert with a sigh of relief to the old standards and music will resume regularity of form, classic finish, and more distinctive melodic expression. With these thoughts the compiler submits this volume as a handbook of reference for the concert-room.

G. P. U.

CHICAGO, *July 1, 1910.*

CONTENTS

	PAGE
ALBERT D'	1
AUBER	5
BACH	9
BALAKIREV	17
BALFE	21
BEETHOVEN	25
BELLINI	35
BENNETT	39
BERLIOZ	43
BIZET	49
BORODIN	53
BRAHMS	57
BRUCH	63
BRUCKNER	67
BRUNEAU	71
BUCK	75
CHABRIER	81
CHADWICK	85
CHARPENTIER	91
CHERUBINI	95
CHOPIN	99
CONVERSE	105
CORNELIUS	109
CUI	113
DEBUSSY	117
DELIBES	121
DONIZETTI	125
DVOŘÁK	129
ELGAR	135
FLOTOW	141
FOOTE	145
FOSTER	149
FRANCK	155
GADE	159
GLAZOUNOV	163
GLEASON	167
GLINKA	171
GLUCK	175
GODARD	181
GOLDMARK	185
GOUNOD	189
GRIEG	195
HADLEY	199
HAMERIK	203
HANDEL	207
HAYDN	215
HOFMANN	223
HUMPERDINCK	227
INDY D'	233
KAUN	237
KELLEY	241
LACHNER	245
LALO	249
LEONCAVALLO	253
LISZT	257
LOEFFLER	265
MACDOWELL	269
MACKENZIE	275
MARSCHNER	279
MASCAGNI	283
MASSENET	287
MENDELSSOHN	293

	PAGE
Meyerbeer	301
Moszkowski	307
Mozart	311
Nicolai	321
Paine	325
Parker	331
Ponchielli	335
Puccini	339
Rachmaninov	343
Raff	349
Reinecke	355
Reyer	359
Reznicek	363
Rheinberger	367
Rimsky-Korsakoff	373
Root	379
Rossini	383
Rubinstein	389
Saint-Saëns	395
Schillings	401
Schubert	405
Schumann, G.	413
Schumann, R.	417
Shelley	427
Sibelius	431
Sinding	435
Smetana	439
Spohr	445
Stanford	451
Stock	455
Strauss, J.	461
Strauss, R.	465
Stucken Van der	495
Sullivan	473
Svendsen	479
Tchaikovsky	483
Thomas	489
Verdi	499
Volkmann	507
Wagner	511
Weber	521
Wolf	529

ILLUSTRATIONS

MEYERBEER AND HIS IDEALS . . . . . *Frontispiece*

PAGE

MORNING SONG IN THE FAMILY OF BACH 12

BREUNING'S HOUSE IN THE MÜNSTERPLATZ, BONN (*Now occupied by Hermann Neusser, originator of the Beethoven house*) 28

HOUSE AT EISENACH IN WHICH BACH WAS BORN . . . 28

PORTRAIT OF BEETHOVEN 30

CARICATURE OF BERLIOZ (*Drawn in* 1838) 46

RICHARD STRAUSS (*From a caricature*) 46

ANFANG DES TERZETTS, "EUCH WERDE LOHN IN BESSERN WELTEN," AUS DER ERSTEN BEARBEITUNG DES FIDELIO (*Facsimile nach Beethovens Originalpartitur im Besitz der Königl. Bibliothek zu Berlin*) 60

PORTRAIT OF DUDLEY BUCK 78

PORTRAIT OF STEPHEN C. FOSTER 78

PORTRAIT OF VON BÜLOW 102

PORTRAIT OF CHOPIN 102

PORTRAIT OF GLUCK (*After Auguste de St. Aubin*) . . . 178

BEETHOVEN'S VISIT TO MOZART 192

FROM HANDEL'S SCORE OF "THE MESSIAH," FACSIMILE OF HIS HANDWRITING 210

HAYDN CROSSING THE ENGLISH CHANNEL 218

FACSIMILE OF ANNOUNCEMENT OF FIRST PERFORMANCE OF HAYDN'S "CREATION" 220

DEATH MASK OF BEETHOVEN 260

FACSIMILE OF NO. 15 OF CHOPIN'S TWENTY-FOUR PRELUDES, OP. 28 262

MASANIELLO (*From the painting by Vincenzo Marinelli*) . . 272

GLUCK'S GRAVE IN VIENNA 290

WAGNER'S TOMB AT BAIREUTH 290

PORTRAIT OF LEA MENDELSSOHN BARTHOLDY 296

PORTRAIT OF CÉCILE MENDELSSOHN BARTHOLDY 296

PAGE

FACSIMILE OF "ELIJAH" SCORE 298
BEETHOVEN'S TOMB AT VIENNA 304
CHERUBINI'S TOMB IN PÈRE LACHAISE, PARIS 304
PORTRAIT OF MOZART AT THE AGE OF SEVEN 314
LEOPOLD MOZART WITH HIS CHILDREN, WOLFGANG AMADEUS, AGED SEVEN, AND MARIANNA, AGED ELEVEN 316
MOZART AT VIENNA 318
PORTRAIT OF HORATIO W. PARKER 328
PORTRAIT OF FRANK VAN DER STUCKEN 328
THE ISLAND OF THE DEAD (*By A. Böcklin*) 346
SCENE FROM "PARSIFAL," AS GIVEN AT BAIREUTH IN 1882 . 352
FACSIMILE OF AUTOGRAPH SCORE BY JOSEF RHEINBERGER . 370
PORTRAIT OF MADAME MALIBRAN 386
PORTRAIT OF LUCCA AS MIGNON 386
BACH'S HOUSE IN LEIPSIC 392
MOZART'S BIRTHPLACE 392
MOZART'S HOUSE IN SALZBURG 392
THE SUPPER SCENE IN MOZART'S "DON GIOVANNI" . . . 398
SCHUBERT COMPOSING "THE MAID OF THE MILL" . . . 408
PORTRAIT OF MADAME ESSIPOFF (*A Famous Chopin Player*) 410
PORTRAIT OF ROSE HERSEE 410
PORTRAIT OF CLARA SCHUMANN 420
PORTRAIT OF PRINCE NICHOLAS ESTERHAZY (*Patron of Haydn*) 420
SCHUBERT MONUMENT IN THE PARK AT VIENNA 422
MONUMENT TO BACH AT EISENACH 422
REPRESENTATION OF "RIENZI," DRESDEN, 1842 (*From an engraving of the time*) 424
NUREMBERG TOWN BAND (*From a mural painting by Albrecht Dürer in the Nuremberg Town Hall*) 442
SCENE FROM "THE BARBER OF SEVILLE" (*From drawing by Cruikshank*) 448
SCENE FROM "DER FREISCHÜTZ" 448
THE CHICAGO ORCHESTRA 458
SALOME (*After Füsslin*) 468
EXTERIOR OF THE BAIREUTH THEATRE, 1876 470
FACSIMILE OF LETTER FROM GLADSTONE OFFERING KNIGHTHOOD TO ARTHUR SULLIVAN 476
FACSIMILE OF OPENING BARS FROM THE OVERTURE "1812" 486
WAHNFRIED, THE HOME OF RICHARD WAGNER AT BAIREUTH 492
PORTRAIT OF MARIO 502

PAGE

PORTRAIT OF AMODIO (*A Verdi baritone of the sixties*) . . . 502
WAGNER CONDUCTING (*From an old caricature*) 514
SCENE FROM "THE MEISTERSINGER," MUNICH, 1868 (*From a design for a fresco, by M. Echter*) 516
FACSIMILE OF PROGRAMME FOR THE FIRST PERFORMANCE OF "OBERON" 524
WEBER'S BIRTHPLACE IN EUTIN, NORTH GERMANY . . . 526
HAYDN'S BIRTHPLACE 526

ALBERT (Eugene Francis Charles D')

April 10, 1864–

PRINCIPAL WORKS:

HYPERION

THE IMPROVISATOR

DER RUBIN

GHISMONDA

SYMPHONY IN F

STANDARD MUSICAL BIOGRAPHIES

ALBERT D'

EUGENE FRANCIS CHARLES D'ALBERT, son of a cavalry officer in the French service, was born at Glasgow, April 10, 1864. He is better known to the musical world as a piano virtuoso than as a composer. He studied the piano, composition, and harmony with eminent teachers, and by the advice of Richter became a pupil of Liszt, who called him "the young Tausig." For a short period he was chapel master at Weimar. He has devoted his life to piano playing in concerts, and composition; and has made a distinguished name as a pianist. Some of his concert music has become standard. His operas, however, with one exception, are unfamiliar in this country.

His catalogue includes nine operas (he is now at work upon "Izeyl," the tenth), three overtures, three concertos, one symphony, one suite, one piano sonata, two string quartets, and the Biblical drama, "Kain." His works in the concert-room repertory are the overture "Hyperion," the overtures to his operas, "The Improvisator" and "Der Rubin," the piano suite, op. 1, and the Symphony in F, op. 4, though the latter is given infrequently. His two

songs, "Maiden and Butterfly" and "The Thrush and Finch," are also very popular.

D'Albert's music is characterized by healthiness and a certain conventional regularity. It is always sane and free from the least suspicion of extravagance or sensational effect. It reveals a sense of beauty and attractive harmony, but can hardly be called strikingly individual, much less inspired. His operas have proved very successful in Germany, but, curiously enough, only his latest one, "Tiefland," has been produced in this country. Its success, however, has not been striking.

AUBER (Daniel François Esprit)

January 29, 1782–May 13, 1871

PRINCIPAL WORKS:

Fra Diavolo

Carlo Broschi

Masaniello

Le Maçon

Le Dieu et la Bayadere

Le Cheval de Bronze

Les Diamants de la Couronne

AUBER

DANIEL FRANÇOIS ESPRIT AUBER, the opera composer, and last of the great representatives of the Opera Comique, was born January 29, 1782, at Caen, France. He was at first destined for commercial life and served for a time in London as a clerk in a business house, but after his return to Paris he devoted himself to music under the advice and patronage of Cherubini. Incidentally it is curious to observe in these sketches how many noted composers began their careers in professions other than musical. He remained in that city the rest of his life, composing operas both comic and serious, his last one being written after he was eighty years old.

Of his forty-eight operas but three contain numbers now heard in the concert-room, "Fra Diavolo," "Carlo Broschi," and "Masaniello." The gay and tuneful overture to the first-named figures occasionally in popular programmes, but fragments of "Masaniello" are much more familiar, especially its stirring overture, a prayer from the third act, "Nume del Ciel," which is taken from one of the composer's masses, and Masaniello's beautiful Slumber Song, known as "L'Air du Sommeil." In comparison with Auber's other light and tuneful operas, "Masaniello,"

with its bold effects and original harmonies, seems almost like an inspiration. Even Wagner recognized its dramatic power. The overture to "Carlo Broschi" is only occasionally played.

The characteristics of Auber's music are grace, sweetness, and brilliancy of instrumentation. He had little idea of powerful ensembles, still less of polyphony. His numbers are mainly melodies with accompaniment. He died May 13, 1871, a true Parisian to the last, for he could not be induced to leave the gay city even amid the stirring scenes of that fateful year. The turmoil of the Commune and downfall of the Empire undoubtedly hastened his death.

BACH (Johann Sebastian)

March 21, 1685–July 28, 1750

PRINCIPAL WORKS:

Saint Matthew Passion Music

Mass in B Minor

Christmas Oratorio

Chacone

The Well-Tempered Clavichord

Brandenburg Concertos

Six French Suites

Six English Suites

232 Sacred Cantatas

Two Magnificats

29 Organ Preludes and Fugues

BACH

JOHANN SEBASTIAN BACH, the father of modern music, was born March 21, 1685, at the village of Eisenach in Thuringia. His ancestors were musicians from the time of Veit Bach, the earliest of the family recorded in history. The four generations of Bachs, from the time of Sebastian's great-grandfather to his own, represented large families. Sebastian himself had five sons and three daughters by his first wife, and seven sons and six daughters by his second, and yet a century after his death the Bach family was extinct. At the time when Sebastian's fame had become fully established there were as many as thirty organists in Germany, all Bachs. Sebastian was the supreme master in this distinguished line of musicians. Heredity and environment contributed to his success, and the Wartburg, in the vicinity of his home, where Luther worked and waged his battles of faith, and the Minnesingers of old fought their romantic battles of song, must also have had a powerful influence upon him.

Sebastian Bach's grandest achievements fall in the period of his twenty-seven years, beginning in 1723, as master of the Saint Thomas Singing School in Leipsic, and as musical director at the two principal churches in that city. His duties were of a most

exacting nature, for they not only included daily teaching in the school and personal supervision of the habits and morals of the scholars, but daily service in one or the other of the churches, and the composition of most of the motets, preludes, fugues, and cantatas used in the service. He received for this arduous and unintermitting labor the wretched pittance of sixty-five dollars a year, gratuities of lodging, firewood, candles, and corn; and insignificant fees for obligatory service at funerals, weddings, and concerts.

Sebastian Bach's works most frequently peformed in the modern concert-room are the Saint Matthew Passion Music; the Mass in B minor; the Christmas Oratorio; the motet for double choir, "Singet den Herrn"; the Chacone; the "Ein' feste Burg" cantata; the Prelude, Chorale, and Fugue, as arranged by Abert; the Air for the G string; orchestral suites and the organ fugues. Bach wrote five Passions — two, which are lost, the Saint Luke (of doubtful authenticity, however), the Saint John, and the Saint Matthew. The latter is written for two choruses, two orchestras, two organs, a piano for recitative, and four solo singers, the chorales to be sung by the congregation. After its first performance in 1729 it was not heard again until Mendelssohn reproduced it in 1829. The Mass in B minor, whose fitting companion is Beethoven's mass in D, will always remain a master work in form, inventive skill, and religious significance. The Christmas Oratorio is not an oratorio in the strict sense, but a collection of anthems

MORNING SONG IN THE FAMILY OF BACH

and arias connected by chorales. It was composed for the first twelve days of the Christmas season. The beautiful and favorite Chacone is a movement from the Sonata in D minor for violin alone. It has been arranged and enriched by Mendelssohn and other composers, and scored for full orchestra by Raff. The "Ein' feste Burg" cantata, based upon the Martin Luther theme, was composed for the bicentenary Reformation Festival at Weimar. The suites are collections of the old forms of the dance, including gavottes, gigues, bourrées, sarabandes, polonaises, and other forms. The Air for the G string is the air from the second movement of the third orchestral suite. It was transcribed for violin with piano accompaniment by Wilhelmj, and has also been arranged by Theodore Thomas for orchestra, the melody carried by the violins, violas, and 'cellos, with wood-wind accompaniment. The favorite Prelude, Chorale, and Fugue is an arrangement by Abert, who took the Prelude from "The Well-Tempered Clavichord," united it with the organ fugue in G minor, and then wrote a Chorale for the brasses. Though the three parts were originally widely disconnected, yet they form a compact and consistent whole. The organ compositions may be divided into two classes, those written for special services, and those of a generally sacred character. They include preludes, toccatas, fantasias, and fugues, and their number is well-nigh legion. In addition to a multitude of other works, many of which have been lost, Bach left that colossal monument to his genius

— "The Well-Tempered Clavichord," a collection of incomparable preludes and fugues; and the "Art of Fugue," in which he illustrates the various methods in which a fugue may be developed.

Bach wrote his last cantata when stricken with blindness and almost in his dying moments. It bears the significant title, "Wenn wir in höchsten Nöthen sein" ("When we in sorest trouble are"). He died in his sixty-seventh year (July 28, 1750) and was buried well-nigh like a pauper, in an obscure grave unmarked by cross or stone. Almost a century later, Mendelssohn secured the erection of a monument to his memory opposite the house in which the immortal composer had lived.

Sebastian Bach was a plain, unassuming man, a faithful, patriotic citizen, an affectionate husband and father, a sincere Christian, and a zealous but not fanatical Lutheran. He verified a proverb of Solomon: "Seest thou a man diligent in business? He shall stand before kings: he shall not stand before mean men." Bach stood before Frederick the Great, and when that sovereign's lackeys would have ejected the plain old man in his travel-worn clothes, the monarch rebuked the "mean men" and bade them stand aside and do him honor, for "a greater than all of us is here."

Sebastian Bach has been called the father of music because he made it a free and independent art and expressed in it the growth of past centuries. He first studied the French and Italian schools and then incorporated their essential elements in the German

style, and thus established a school of his own. He illustrated and brought the chromatic style into use, improved the motet and recitative and reconstructed the aria; developed harmony without the sacrifice of melody; made almost innumerable inventions; created organ music which has been the guide and inspiration of every intelligent organist since his day; and powerfully influenced all the great composers of the last four centuries. Owing to his great skill, accurate knowledge, and perfection of form, his works remain fresh and young to-day, while those of most of his contemporaries have become antiquated or are utterly forgotten. And yet he was not appreciated in his own day for he was writing years ahead of his time. His music is called classic and yet it contains all the elements of the music of to-day.

BALAKIREV (Mily Alexander)

December 31, 1836–July 4, 1910.

PRINCIPAL WORKS:

Overture on a Spanish March

Overture on Russian Themes

Overture to "King Lear"

Overture to "Andine"

Symphonic Poem "Russia"

Symphonic Poem "Tamara"

Piano Fantasia "Islamey"

BALAKIREV

MILY ALEXANDER BALAKIREV, the Russian composer, was born at Nijni Novgorod, December 31, 1836. His earliest studies were scientific in character, but he soon abandoned them in favor of music and had the rare advantage of the teachings of Oulibishev, the famous biographer of Mozart, who imparted to him a thorough acquaintance with Western music and the classics. He began his career as a pianist. At that time, Glinka was about retiring from his work of nationalizing Russian music and Balakirev devoted himself most enthusiastically to the same cause. He advocated the subject with all the ardor of youth and the zeal of the scholar, gathered other young musicians around him, among them César Cui, Moussorgsky, Rimsky-Korsakov, and Borodin, and after long discussion the New School of Russian music was founded with Balakirev as its most distinguished representative, probably not because he was a greater musician than his companions but because he was so strongly versed in all schools of music. He promoted the new school by establishing the Free School of Music in St. Petersburg and giving concerts in which the national music was performed. At last he became Director of the Imperial Chapel and Conductor of the Imperial Russian Society —

positions which gave him the amplest opportunities for advancing the nationality of Russian music as well as of showing his knowledge of music of all schools. In 1872, however, he retired from active musical work to devote his remaining days to the study of symbolism and occultism, of which, like Tchaikovsky, he was very fond. Great as was his knowledge, and masterly his skill in composition, he left comparatively few works for the concert-room, probably because of the demands which executive labor made upon his time on the one hand, and his love of the occult on the other. His most familiar compositions are three overtures on Spanish, Russian, and Czeckish themes; the symphonic poems "Russia" and "Tamara"; the piano fantasia "Islamey," which has been orchestrated by Casella; the overtures to "King Lear" and Lvov's opera "Andine"; and a symphony.

BALFE (Michael William)

May 15, 1808–October 20, 1870

PRINCIPAL WORKS:

The Maid of Artois

The Bohemian Girl

The Enchantress

The Rose of Castile

Satanella

The Puritan's Daughter

Il Talismano

BALFE

MICHAEL WILLIAM BALFE, the English opera composer, was born at Dublin, May 15, 1808. His father was a dancing master and the boy's first essay in music was violin playing for the pupils. He next appeared as song writer and concert singer, and at last, after European studies, he made his début as an opera composer. He wrote one operetta, three cantatas, numerous ballads, three Italian and twenty-five English operas, and of all this music only one of his operas remains, "The Bohemian Girl." It is far from being great music and yet it still retains its popularity. Few operas have had as many representations. It has been translated into French, German, and Italian. It secured for its composer the honor of Chevalier of the Legion of Honor and Commander of the Spanish order of Charles Third, and a tablet in Westminster Abbey. Four songs from "The Bohemian Girl" are still popular in the concert-room — "I dreamt I dwelt in marble halls"; "The heart bowed down"; "When other lips and other hearts"; and "The fair land of Poland." And these are about all that is left of Balfe, notwithstanding his facility of production and his serious studies. His music is characterized by melo-

dious invention, decided orchestral ability, striking but ephemeral effects, and a sentiment which sometimes grows wearisome and now and then maudlin. He is saved to history by his one tuneful opera. Balfe died October 20, 1870.

BEETHOVEN (Ludwig Van)

December 16, 1770–March 26, 1827

PRINCIPAL WORKS:

NINE SYMPHONIES

EIGHTY-ONE SONATAS

FIDELIO

MASS IN C

EMPEROR CONCERTO

RASOUMOWSKY QUARTETS

MASS IN D MAJOR

OVERTURE TO "CORIOLANUS"

MUSIC TO "EGMONT"

OVERTURE "NAMENSFEIER"

OVERTURE "WEIHE DES HAUSES"

PROMETHEUS MUSIC

MOUNT OF OLIVES

THE RUINS OF ATHENS

OVERTURE TO "KING STEPHEN"

BEETHOVEN

LUDWIG VAN BEETHOVEN, supreme master of modern instrumental music, was born December 16, 1770, at Bonn in Prussia. His father, Johann, was a member of the Elector of Cologne's band; his mother, Marie Magdalena, was daughter of the chief cook at Ehrenbreitstein. Beethoven's career is divided by Lenz into three periods which have been generally accepted — the first (op. 1 to op. 20) when he was influenced by Haydn and Mozart; the second (op. 20 to op. 200), in which he expressed his own ideas and aspirations; and the third, in which he wrote not alone for his own time but for all times. In the first period he was the student; in the second, the thinker and creator; in the third, the seer and prophet.

The compositions of Beethoven most frequently heard in the concert-room are the nine symphonies. The First and Second of these fall in his first period and display the influence of Haydn and Mozart. In the First, however, he differs from his famous predecessors by freely using the oboe and clarinet; and in the Second, by substituting the scherzo for the minuet. In the Third, the "Eroica," Beethoven first displays his native power and epitomizes his genius. Its original title read: "To celebrate the

memory of a great man" (Napoleon), but the name was subsequently erased when Napoleon accepted the title of Emperor. Still later, when the news of his death came from Saint Helena, Beethoven remarked: "I have already composed the proper music for that catastrophe," evidently referring to the "Funeral March" in the symphony. The Fourth Symphony is bright, cheerful, and gay throughout. The Fifth is introduced with a brief subject which Beethoven described as "fate knocking at the portal," thus giving a direct clew to its meaning — the struggle of life in the contest between fate or duty and free will, leading up to the victory of joy and love in the splendid and triumphal finale. The Sixth, "Pastoral," is devoted to nature. Its second movement, Andante molto moto, the "Scene at the Brook," with the movement of the water, the songs of the birds, the merriment and dance of the rustics, the storm and their song of gratitude as it subsides, is one of the most charming and realistic fancies of the great composer, though he warns the hearer that it is "more an expression of feeling than painting." The Seventh is happy, romantic, and picturesque throughout. Beethoven characterized it "one of my best." The Eighth was called by Beethoven "Kleine Symphonie in F" ("Little Symphony in F"), to distinguish it from "Grosse Symphonie in A" ("Grand Symphony in A"), referring to the Seventh. The Ninth, "Choral," differs in construction from all the others as it concludes with chorus. The various movements lead up to an impressive adagio and thence

BREUNING'S HOUSE IN THE MÜNSTERPLATZ, BONN

Now occupied by Hermann Neusser, originator of the Beethoven House

HOUSE AT EISENACH IN WHICH BACH WAS BORN

through instrumental recitative to a quartet, tenor, and bass solos and chorus, set to the words of Schiller's "Ode to Joy."

The sonatas most frequently heard in the concert-room are the "Pathetique," op. 13, in C minor, expressing pathetic feeling and passion; op. 14, No. 2, in G major, which is characterized by sweetness and sunshine; op. 26, in A flat major, a great favorite, because of its minuet and funeral march, the predecessor of the one in the "Eroica" Symphony; op. 27, No. 1, in C sharp minor, popularly known as the "Moonlight Sonata," though Beethoven simply designates it "Sonata quasi una fantasia"; op. 28, in D major, pastoral in character; op. 47, in A, the beautiful "Kreutzer Sonata," written for Bridgetower, an English violinist, whose name was erased after a quarrel with the composer and that of Kreutzer substituted; op. 53, in C major, the "Waldstein," a colossal work; op. 57, in F minor, the general character of which is revealed in Beethoven's reply to a friend who inquired its meaning, "Read Shakespeare's 'Tempest,'"; op. 81, in E flat major, whose title "Les Adieux, l'Absence, et le Retour" ("Adieu, Absence, and Return") makes its contents clearly intelligible; op. 106, in B flat major, sometimes known as "The Giant," and the greatest of all the Beethoven sonatas; and op. 111, in C minor, one of the finest examples of the two-movement form and containing one of his most impressive adagios. These sonatas are masterworks of music and rank in musical importance with the preludes and fugues of Bach. The great quartets

are the three Rasoumowsky, op. 59, in F major, E minor, and C major, op. 74 in E major, op. 95 in F minor, op. 127 in E major, op. 130 in B major, op. 131 in C minor, op. 132 in A minor, and op. 135 in F major. The last four are particularly interesting because in their construction Beethoven abandoned the strict form and gave expression to his own feeling. The best known concerto is the piano concerto in E flat, op. 7, familiarly known as the "Emperor."

Beethoven's greatest overtures are the "Coriolanus," op. 62, written for von Collin's tragedy of that name; the "Egmont," op. 84, with other incidental music for Goethe's tragedy; the "Namensfeier," op. 115, in honor of the Emperor's name-day; the "King Stephen," op. 117, written for the opening of the new theatre in Pesth; the "Weihe des Hauses," op. 124, for the opening of the Josephstadt Theatre in Vienna; and the four overtures to his opera, "Fidelio."

Beethoven's best known songs are the cycle "An die ferne Geliebte," "Bundeslied," "Opferlied," "An die Hoffnung," "Wachtelgesang," "Ah! perfido" (a scena for soprano and orchestra), "In questa Tomba" (the only survivor of sixty-three songs set to the same words in a composer's competition), and the great tenor solo, "Adelaide," written just before the Kreutzer Sonata and just after the Second Symphony. It is an intensely dramatic song of ardent passion calling for the highest vocal and artistic qualities in its delivery. Among Beethoven's other vocal works are his two masses, the first in C major and the

BEETHOVEN

"Missa Solennis" in D major, though they are not often given. The Romanza for violin and orchestra, the piano concerto No. 5, the violin concerto, in D major, and the "Andante Cantabile" should also be mentioned. The latter belongs to the sixth trio for piano, violin, and 'cello and has been arranged for orchestra. The opera "Fidelio" cannot be classed as concert-room music, though it has been called an orchestral opera because its greatest power lies in that direction and because of the difficulty in finding an adequate cast, owing to its severe demands upon the voice. It is a pure, noble, and massive work and is almost unapproachable in its nobility of character and intensity of passion.

Beethoven was a man of absolute truth and frankness, lofty elevation of soul, the highest purity of character, and of a proud, imperious nature. Though he paid little heed to the conventions of life, his rectitude of conduct commended him to universal esteem. He was a passionate lover of nature and some of his grandest conceptions came to him in solitary communion with her. He was self-cultured. His letters show that he was not a literary man and yet his constant literary companions were Homer, Shakespeare, Goethe, Schiller, Plato, Aristotle, Euripides, Horace, Ossian, and the English poet, Thompson. He lived in the ideal world of Dante, Michel Angelo, and other great souls. His religious faith, though he was nominally a member of the Roman Catholic communion, rested upon a pantheistic abstraction which he called love. His creed was mystically optimistic and

it enabled him to bear with courage a life of great physical pain, mental anxieties, many domestic troubles, and depressing solitudes. His most distressing misfortune was his deafness and even this he bore heroically. In one of his letters he says: "I will as far as possible defy my fate, though there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate, it shall never drag me down." Beethoven died March 26, 1827, in the midst of a violent storm. While on his deathbed, a priest was summoned and he performed his devotions. When the priest had left, the dying man said to his friends, "Plaudite, amici, finita est comedia" ("Applaud, friends, the comedy is ended"), but his last words were "A pity, a pity, too late," referring to some delicacies sent him by a friend.

What did Beethoven acccomplish for music? He established the present form of the symphony by introducing the scherzo in the place of the minuet, by developing the separate movements at greater length, and by taking the forms of his day and making radical alterations in the relationship of keys in the different movements, as well as in the various schemes of clauses and sections. He had the courage to take liberties because he knew he was master of his subject. He introduced orchestral variations and the chorus, elevated programme music, made more definite and expressive score markings, and employed more distinctive themes. He also brought the sonata to its present perfection by increasing its dimensions, infusing it with his own personal feeling, and giving

it a poetical color.) Wagner once said: "The form of the sonata is the transparent veil through which Beethoven seemed to have looked at all music." To quote Wagner again: "In Beethoven's music the world explains itself as definitely to every consciousness as the most profound philosophy could explain itself to a thinker well versed in its most abstract conceptions." Beethoven himself defined music to his little friend, Bettina von Arnim, thus: "Music is the only spiritual entrance to a higher world of knowledge."

BELLINI (VINCENZIO)

November 1, 1801–September 24, 1835

PRINCIPAL WORKS:

Il Pirata

I Capuletti ed i Montecchi

La Sonnambula

Norma

I Puritani

BELLINI

VINCENZIO BELLINI, son of an organist and one of the greatest of Italian melodists, was born at Catania, Sicily, November 1, 1801. He began operatic composition in 1825, and in 1831 made his European reputation with "Sonnambula." In the following years he made his name still better known with "Norma." Grisi, Malibran, Titiens, Jenny Lind, and, in later days, Lilli Lehmann, Nilsson, Patti, and many others have paid him the honor of their admiration. He was an indefatigable worker, but his labor undermined his health and brought on delirium. He died insane, like his contemporary, Donizetti, though at a much earlier age, being but thirty-four when he passed away, while Donizetti was fifty-one. Four of the greatest artists of his time, Rubini, Ivanoff, Tamburini, and Lablache, sang at his funeral, and the ceremony was managed by four great composers, Rossini, Cherubini, Paër, and Carafa.

Bellini left ten operas, but only three of them are now well known, "Sonnambula," "Norma," and "Puritani," and these are slowly being relegated to the shelves. It is still possible to hear in the concert repertory the "Casta Diva" and the duet "Mira Norma" from "Norma"; the brilliant "Ah! non giunge," from "Sonnambula"; and the "Liberty

duet "for basses, the polacca "Son Vergine vezzosa"; and the scena, "Qui la voce," from "Puritani."

As a composer Bellini is purely lyric. He knew little of harmonic forms or broad, deep orchestration. The voice to him was the principal factor, the orchestra merely an accompaniment. He had little science but a wonderful gift of emotional, pure melody, intelligible to the most unmusical hearer. Unlike most of his school his work is of a serious character. He never wrote comic operas as some of them did.

BENNETT (William Sterndale)

April 13, 1816–February 1, 1875

PRINCIPAL WORKS:

Overture "Parisina"

Overture "The Naiads"

Overture "The Wood Nymphs

Pastoral "The May Queen"

Fantasie Overture "Paradise and the Peri"

Oratorio "Woman of Samaria"

Symphony in G Minor

BENNETT

WILLIAM STERNDALE BENNETT, one of the most prominent of modern English composers, and son of an organist, was born April 13, 1816, at Sheffield, England. Music came to him as an inheritance, his father and grandfather having been musicians. Even in his childhood he displayed a precocity which clearly indicated his future success. When a youth of seventeen his piano-playing attracted the attention of Mendelssohn and enlisted his favor. Four years later Bennett went to Leipsic. During his stay in that city he not only established intimate personal relations with Mendelssohn, but wrote some compositions which were greatly admired by Schumann and led to a friendship between them. Bennett grew up in this favoring atmosphere and its influence is traceable in his work. His music has the same general characteristics as that of Mendelssohn, and yet is dominated by his own personality and is constructed upon plans thought out by himself. He is not an imitator of Mendelssohn, but worked upon the same lines, was influenced by similar tastes, lived in the same atmosphere, and resembled him in character. The coloring of the picture is the same, the values the same, but the individual working out differs.

Bennett was not one of the world's great musicians though it was contended in his day that he had founded an English school. It is questionable, however, whether England has had any school since the days of Purcell, Gibbons, Bull, and her other great musicians of centuries ago. Bennett's music lacks power, breadth, deep emotional expression, and thrill. But these deficiencies are offset by its refinement, delicacy, grace, and beauty, its purity of style and form, and its constructive skill. In these respects he resembles Mendelssohn as well as in another — his love of Bach's music and the important work he did in England in arousing public interest in it. Doubtless it was Mendelssohn's influence and the Leipsic associations which inspired him in his warm advocacy of the great Cantor's music. As to his honesty as a musician, Statham, his biographer, says: "In his whole career he never condescended to write a single note for popular effect, nor can a bar of his music be quoted which in style and aim does not belong to what is highest in musical art."

In recognition of his musical achievements Bennett received honors from the universities of Cambridge and Oxford, and was also knighted. His compositions are all for the concert-room, those best known being the four beautiful overtures, "Parisina," "The Naiads," "The Wood Nymphs," and "Paradise and the Peri"; the graceful cantata, "May Queen"; the oratorio "Woman of Samaria," and a symphony. Bennett died February 1, 1875.

BERLIOZ (HECTOR)

December 11, 1803–March 8, 1869

PRINCIPAL WORKS:

Symphony "Fantastique"

Symphony "Harold in Italy"

Symphony "Romeo and Juliet"

Symphony "Damnation of Faust"

Symphony "Funébre et Triomphale"

Requiem

Te Deum

Overture "Les Francs Juges"

Overture "Benvenuto Cellini"

Overture "Carnival Romain"

Opera "Les Troyens"

BERLIOZ

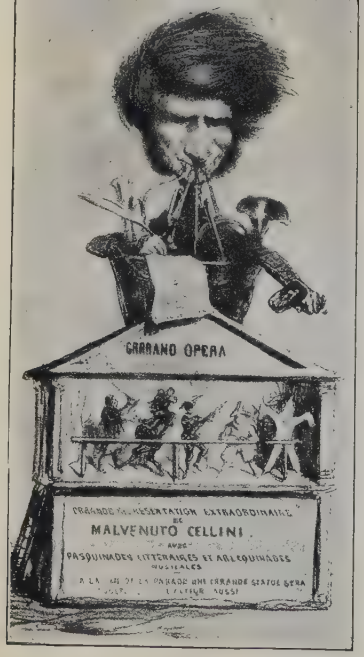
HECTOR BERLIOZ was born December 11, 1803, at La Côte St. André in France. He was the son of a country doctor and in his early youth was sent to a medical school in Paris. The profession was so distasteful to him, however, that he announced his determination to become a musician and adhered to it in spite of parental opposition, poverty, discouragements, and the lack of early training. At last he secured the Prix de Rome and went abroad. He travelled much, wrote much, and gave many concerts. He made many friends, among them Mendelssohn and Schumann, though neither of them entirely approved of his innovations. Paganini, the violinist, became his warm admirer. When he returned to Paris he encountered the fierce opposition of Cherubini, who advocated the classical forms. He made an unfortunate marriage which rendered his domestic life a bitter one. His music was neglected because of the Wagner controversy then waging. Even when he could get a hearing he found his most malignant enemies to be Parisians. The prophet was not without honor save in his own country.

The catalogue of his works is a long one, but the best known to concert-goers are the "Fantastique," "Harold in Italy," "Romeo and Juliet," "Damna-

tion of Faust," and "Funébre et Triomphale" symphonies; the "Messe des Morts" and "Te Deum," the "Les Francs Juges," "Benvenuto Cellini" and "Carnival Romain" overtures; portions of his opera "Les Troyens," and his brilliant setting of Weber's "Invitation to the Dance."

Berlioz was one of the founders of the New Romantic School of Music — the school of Liszt, Chopin, and Wagner. He enlarged the whole scope of orchestral music, being a master of orchestration. He was a born orchestral virtuoso. He intimately knew the values and effects of instruments and how to use them in all kinds of newly invented arrangements and combinations. In his treatise upon instrumentation his ideal orchestra contains two hundred and forty-two strings, thirty grand pianos, thirty harps, and a legion of wind and percussive instruments. In his "Requiem" ("Messe des Morts") he employs sixteen kettle-drums, sixteen trombones, sixteen trumpets, four tam-tams, four ophicleides, two tubas, ten cymbals, twelve horns, four cornets, and a forest of strings in double sections. Four orchestras of brass are also grouped around the grand orchestral and choral force. Spontini compared its effect to Michel Angelo's "Last Judgment." Berlioz introduced the symphonic poem and employed the Leitmotiv. He developed programme music well-nigh to its extreme limit, believing that music could be made to express definite impressions and actual ideas.

The direct characteristics of his music are originality, energy, audacity, — sometimes carried to



CARICATURE OF BERLIOZ
(*Drawn in* 1838)

RICHARD STRAUSS
(*From a caricature*)

exaggeration,—inventive power, and brilliant color. Heine said of it: "Berlioz's music in general has in it something primeval, if not antediluvian, to my mind. It makes me think of gigantic species of extinct animals, of fabulous empires with fabulous sins, of heaped up impossibilities. His magical accents call up to our minds Babylon, the hanging gardens, the wonders of Nineveh, the daring edifices of Mizraim." Berlioz himself says of it in his autobiography: "The dominant qualities of my music are passionate expression, internal fire, rhythmic animation, and unexpected changes." In addition to his musical achievements Berlioz wielded a trenchant pen and made himself widely known as a critic, feuilletonist, and author. His autobiography is as strange and fascinating as his music.

Berlioz died March 8, 1869, after years of physical suffering, domestic troubles, loneliness, and almost constant bickerings with his unappreciative Parisians. The failure of his opera "Les Troyens," which he had intended should be his masterpiece, added to his distress and hastened his death. A short time before he passed away he was made an officer of the Legion of Honor, but it was indifferently regarded by him. He would rather have had his music recognized at home. He had a stately funeral, and after he was buried busts and statues were erected to his memory by those who had neglected him while living.

BIZET (Alexandre César Léopold)

October 25, 1838–June 3, 1875

PRINCIPAL WORKS:

CARMEN

LES PÊCHEURS DE PERLES

DJAMILEH

OVERTURE "PATRIE"

SUITE "ROMA"

SUITE "L'ARLESIENNE"

SUITE "JEUX D'ENFANTS"

BIZET

GEORGES BIZET, whose proper name is Alexandre César Léopold, was born October 25, 1838, and ranks among the most famous modern French composers, principally by the extraordinary success of one opera. He gained the Prix de Rome and after his return to Paris wrote several operas, but failed to obtain favorable recognition for his music until his "Carmen" was produced in 1875. Its success was instantaneous and it shortly became one of the world-famous operas. Marie Roze, Adelina Patti, Minnie Hauck, Calvé, Lucca, De Lussan, Lilli Lehmann, and other great artists have appeared in the title role. The most famous of tenors have sung the role of the passionate lover, and baritones that of the dashing toreador. It has been a world-source of enjoyment. It shows great depth of passion and the scoring is full of color as well as romantic Southern sentiment. Its extraordinary popularity is demonstrated by statistics taken in 1883, which showed that up to that time it had had more presentations than the operas of Wagner and Weber combined. There are a few other compositions of Bizet's familiar in the concert-room, among them his suites, "Patrie," "Roma," and "L'Arlesienne." The last named is a composition of much grace and originality and is

made up from entr'acte music which Bizet wrote for Daudet's drama of the same name. But it is by "Carmen," its overture, the sequidilla, the toreador's song and march, and the exquisite music for Michæla in the second act, that he is best known and will live in musical history. The sad feature of his career is that he died of heart disease June 3, 1875, three months after the performance of this work. Had he lived he might have done still more for French music with even greater works.

BORODIN (Alexander Porphyryevitch)

November 12, 1834–February 28, 1877

PRINCIPAL WORKS:

Symphony in E Flat Major

Symphony in B Minor

Symphonic Sketch "In the Steppes"

Opera "M'lada"

BORODIN

ALEXANDER PORPHYRYEVITCH BORODIN, the illegitimate son of a prince, and a prominent adherent of the New Russian School of Music, was born at St. Petersburg, November 12, 1834. He studied medicine and surgery, was connected with a military hospital two years, became professor to the St. Petersburg Medical and Surgical Academy, wrote important treatises upon chemistry and other sciences, and was also a zealous advocate for the higher education of woman. It was not until 1862, after meeting Balakirev, that he seriously devoted himself to music, and even then his work at composition alternated with that in the academy where he lectured. It was Balakirev who recognized his great musical ability, encouraged it, and recruited him to the ranks of the new school. He worked hard in music, especially in the mastery of polyphony, though science was his first love and dominating passion. Like Balakirev his compositions were few in number, doubtless owing to the scientific demands upon his time and thought; but they are of a high degree of excellence. His work, even in his symphonies, is not in strict form, is mostly sombre in character, and reveals strong national traits. Owing to his unrestrained manner, Naaman, the historian, calls his

music nihilistic, but this is an epithet which might not inappropriately be applied to other European composers of higher rank than Borodin.

Borodin's best known music in the concert-room is his first and second symphonies, selections from the opera "M'lada," and the symphonic sketch, "In the Steppes," which was composed in honor of the twenty-fifth anniversary of the reign of Alexander Second.

Borodin died February 28, 1877. On the day before his death he wrote to his wife, who was in Moscow: "To-morrow we have a musical party here. It will be very grand but I must not unveil the mysteries." The sad mystery of which he little dreamed was his instantaneous death from heart trouble while gayly conversing with his guests.

BRAHMS (JOHANNES)

May 7, 1833–April 3, 1897

PRINCIPAL WORKS:

Four Symphonies

Two Serenades

Tragic Overture

Academic Overture

German Requiem

Triumphlied

Schicksalslied

Chorale Saint Antoine

Hungarian Dances

Rhapsody

Sonata in F Minor

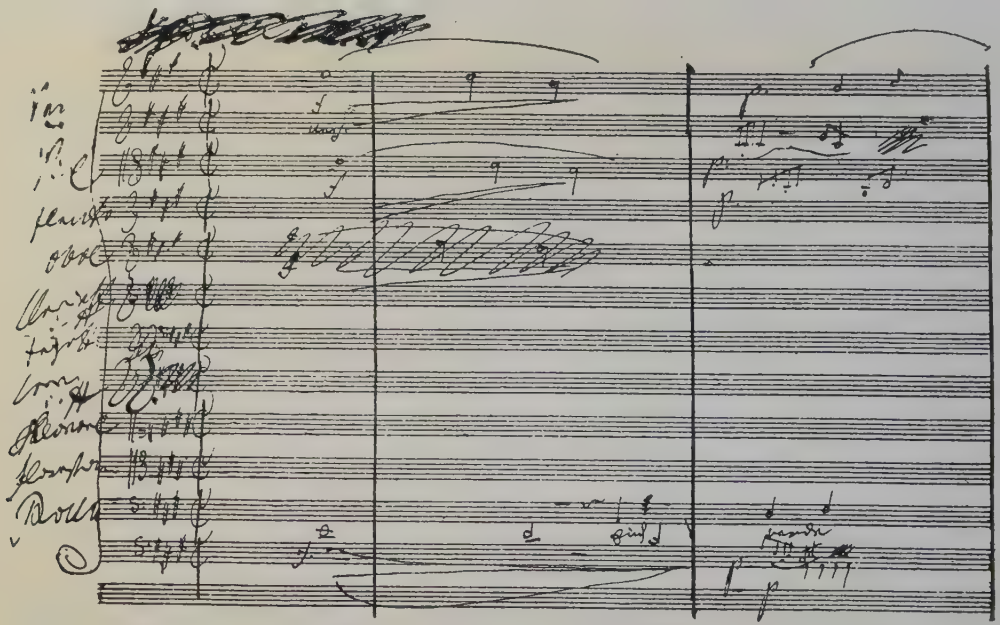
Chamber Music

BRAHMS

JOHANNES BRAHMS, son of a contrabass player and one of the most prominent figures in modern musical history, was born at Hamburg, Germany, May 7, 1833. He began his musical studies at a very early age and was hardly in his teens before he was composing, and giving concerts. Upon one of his concert tours, in company with the violinist Remenyi, it was his good fortune to enlist the favor of Joachim, through whom he became acquainted with Liszt and subsequently with Schumann. The former became warmly interested in him and the latter was so deeply impressed with his attainments that he wrote a glowing tribute to him which attracted wide attention in Europe and proved the foundation of his reputation. His rising fame secured him an appointment as director of court concerts for the Prince of Lippe-Detmold, and as his duties were not onerous he had ample leisure for study and composition. Subsequently he held positions as conductor, but the remainder of his life was barren of striking events as it was continuously devoted to work.

The most familiar works of Brahms in the concert-room are his four symphonies; the two serenades, ops. 11 and 16, which are written in the old classic form, the second without violins; the "Tragic" over-

ture and the "Academic" overture, the last written for the commemoration of his taking the degree of Doctor of Philosophy at the University of Breslau, and particularly interesting for its use of students' songs as motives; the beautiful and impressive "German Requiem," suggested by the death of his mother in 1865; the "Triumphlied," written to celebrate the German victories of 1871; the "Schicksalslied," by some critics considered his finest vocal work; variations on a theme by Haydn, usually called the "Chorale Saint Antoine," a beautiful example of his scholarship, each variation being an independent number, yet retaining a distinct connection with the original rhythm; the Hungarian Dances, for piano, four hands, which are arrangements, not original works; the quintet in G; trio in B major; double concerto for violin and 'cello; the string quartets, ops. 25 and 51; the scherzo, op. 4; the violin concerto in D major, written for Joachim; the piano concerto in D minor, op. 15; the rhapsody, op. 70; the sonata in F minor arranged for orchestra by Theodore Thomas; and the following songs: "Wiegenlied," "Mondnacht," "An die Nachtigall," "Verzagen," "Feldeinsamkeit," "Botschaft," "Ständchen," "Liebestreu," "Minnelied," "Mainacht," "Immer leiser," "Mein Lieber ist grün," "Der Tod ist die kuhle Nacht," "Es lebt sich so lieblich im Lenze," "Sapphische Ode," "Der Schmied," "Tafellied," "Wie bist du, meine Königin?" "Sandmännchen," "Vergebliches Ständchen," and "Kein Haus, keine Heimat."



ANFANG DES TERZETTS "EUCH WERDE LOHN IN BESSERN WELTEN" AUS DER ERSTEN BEARBEITUNG DES FIDELIO

(Facsimile nach Beethovens Originalpartitur im Besitz der Königl. Bibliothek zu Berlin)

The glowing tribute of Schumann to Brahms was not an unmixed blessing, as it stirred up a hornet's nest and sent a swarm of stinging critics buzzing about his ears. They declared his music lacked color, effect, and originality; that it was dry, obscure, and unintelligible; and that he was simply a musical pedant. When these critics found a theme in the last movement of his first symphony which closely resembled the vocal theme in the last movement of Beethoven's ninth symphony, they not only accused him of imitation but of plagiarism. They denounced his songs and called them unsingable, though all great singers of to-day include them in their programmes. They declared that his piano music was not piano music, and that he attempted to make the piano do the work of the orchestra. And Remenyi rushed up and down the earth accusing his old travelling companion of stealing the Hungarian Dances and palming them off upon the public as his own, though Brahms published them without opus numbers and it was generally understood they were arrangements.

But Brahms's reputation has outlived the assaults of his enemies and is to-day unscathed. Those who could not understand his music have come to understand it, and with the understanding have come admiration and recognition of his genius. Brahms had no theories, no sensations, no programmes. He wrote out his music from his inner consciousness and knowledge and left it to speak for itself, and it has spoken its message more and more clearly as time has ad-

vanced. Unconcerned at what the world might say, and indifferent to the assaults of enemies, he worked on steadily in the effort to express his musical ideas. To-day he is recognized as having won an honorable place among the great German masters of the classic style and as worthy a place by the side of Bach, Beethoven, Schubert, and Schumann, who were his models. He stands conspicuous for his masterful use of polyphonic effects, the grandness and dignity of his conceptions, his inventive power, and his symmetry of form and logical development. He much resembles Beethoven in his individual independence both in his life and music, and met with the same misconceptions and opposition which confronted Beethoven, when his music was first given to the world. All the world now understands Beethoven. The world is coming to understand Brahms, "the last of the illustrious line of German composers of the first rank," as Maitland, the eminent critic, says.

Brahms died April 3, 1897, and was buried near Beethoven, whose works he had studied and whose traditions he recalls.

BRUCH (Max)

January 6, 1838–

PRINCIPAL WORKS:

Die Lorelei

Die Flucht der Heiligen Familie

Frithjof

Schön Ellen

Salamis

Violin Concerto in G Minor

Symphony in E Flat

Symphony in F Minor

Odysseus

Arminius

Achilleus

Symphony in E

BRUCH

MAX BRUCH, son of a government official, and one of the German masters of choral music, was born at Cologne, January 6, 1838. He first studied with his mother, who was a singer, and subsequently with some of the best European teachers. He was a director of several singing societies and resided in England for three years, where he was conductor of the Liverpool Philharmonic Society. He first made his appearance as a composer about the year 1861.

Bruch is quite a prolific composer and one of acknowledged excellence, but for some curious reason his works do not often figure upon American or English programmes. His name even does not appear in some of the standard musical encyclopædias. His best known works in the concert-room are scenes from "Frithjof," "Schön Ellen," "Salamis," "Odysseus," and "Arminius," all for solos, chorus, and orchestra; romanza for violin; violin concerto in G minor; "Scotch Fantasia" for violin; and "Kol Nidrol" for 'cello and orchestra, based upon a Hebrew subject which still keeps its place in the ritual.

Bruch has written three symphonies and several string quartets, fantasias, concertos, and songs; but his most effective and best known works are those for chorus and orchestra, and of these none exceeds

"Frithjof," with its beautiful "Farewell to the North" and "Lament of Ingeborg." He revels in broad, flowing, dignified melodies and is specially effective in his treatment of great masses of voices. While he shows the influence of Schumann and Wagner, he is at the same time individual in his work and always reveals himself an artist of the highest honesty and aims. He might be called the composer of heroism and adventure, as shown by his choice of Frithjof, Salamis, Ulysses, Achilles, Arminius, and Schön Ellen, the latter work based on the relief of Lucknow, for its subject.

BRUCKNER (Anton)

September 4, 1824–October 11, 1896

PRINCIPAL WORKS:

Nine Symphonies

Three Masses

Te Deum

BRUCKNER

ANTON BRUCKNER, organist and composer, and son of a village schoolmaster, was born at Ansfelden, Austria, September 4, 1824. Though he lived to the ripe age of seventy-two, his music has not yet met with general recognition, and his rank in the musical world is not clearly defined. He has a few warm admirers, but his music has not made a deep or lasting impression, notwithstanding his contrapuntal skill. Prior to entering the field as a composer he held many important positions as organist, taught as a conservatory professor, and was famous as a lecturer.

Bruckner wrote three Masses, a Te Deum, Psalm, several motets, a string quintet, and considerable choral music, but he is known to the world only by his nine symphonies, the ninth left unfinished. The seventh, the slow movement of which is in memory of Wagner, and the ninth are the ones most frequently heard in the concert-room, but even these are listened to impatiently by the majority of concert-goers for the reason that they are heavy and formal in style, stiff in melody, monotonous in rhythm, and lacking in warmth and spontaneity. His work is serious, labored, learned, and contrapuntally exact — qualities which do not appeal to the ordinary concert-

goer. Even musicians themselves are not agreed as to the value of these musical mathematics. Like Beethoven, Bruckner wrote nine symphonies, but he did not write nine symphonies like Beethoven's. He died October 11, 1896.

BRUNEAU (Alfred)

March 2, 1857

PRINCIPAL WORKS:

Choral Symphony "Leda"

Symphonic Poem "La Belle au Bois Dormant"

Symphonic Poem "Penthesilea"

Chanson à Danser

Le Rêve

Soirées de Médan

L'Attaque du Moulin

Messidor

Requiem

BRUNEAU

ALFRED BRUNEAU, both of whose parents were musicians, was born in Paris, March 2, 1857; began his musical career with the study of the violoncello, and carried off the first prize at the Conservatory. He subsequently studied composition with Massenet and played in Pasdeloup's orchestra. In 1884 he began composing, producing instrumental music at first, but after 1887 devoted himself entirely to dramatic music and brought forward several operas with remarkable success, though his advanced style incurred the opposition of many of the best critics. He was an intimate friend and a zealous champion of Zola in the Dreyfus affair, which led to the banishment of his crowning operatic success, "Messidor," from the French stage. Zola, it is said, provided him with librettos sufficient to last him for a lifetime. He has already written music for four of them, *viz.*, "Rêve," "Soirées de Médan," "L'Attaque du Moulin," and "Messidor." He was decorated with the Legion of Honor in 1895.

Bruneau has written six operas, three symphonic poems, one cantata, one overture, one requiem, much church music, and a large number of songs and works for the piano. His "Chansons à danser," based upon the old French dance forms, are specially famous for

their skill and dramatic power. His opera "L'Attaque du Moulin" was performed for the first time in this country, February 5, 1910. His only well known works here, however, are the entr'acte symphonique from "Messidor" and the symphonic poem "La Belle au Bois dormant."

Bruneau's music is of the distinctly realistic style, and in this style he is a leader. In spite of the severe strictures of the French critics he has never diverged from it in the least. His operas are in reality music-dramas, though not in the Wagnerian manner, for they are more barren of melody, and even the continuous "melodious recitative" is not always melodious. Maitland, speaking of the production of "Rêve," says: "It seemed incredible that any singers should be found able to commit to memory the various parts, and the entries of the voices seemed as often as not to be made on notes completely out of relation with the orchestra accompaniment. In spite of the undeniable ugliness of much of the music, it was felt by the more open-minded hearers that a new dramatic style had been created." The "open-minded hearers," however, must be few in number, for it cannot be said that Bruneau's bald realism has produced any effect upon modern music. He has not had a success equal to that of his realistic friend Zola in literature.

BUCK (DUDLEY)

March 10, 1839–October 6, 1909

PRINCIPAL WORKS:

The Golden Legend

Light of Asia

Don Munio

The Voyage of Columbus

Nun of Nidaros

King Olaf's Christmas

Forty-sixth Psalm

Overture "Marmion"

Motet Collections

BUCK

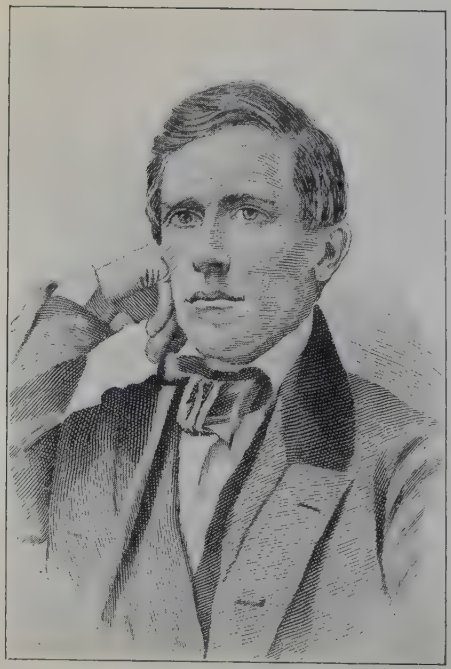
DUDLEY BUCK, organist and one of the most distinguished of American composers, was born at Hartford, Connecticut, March 10, 1839. His father was a merchant and had intended him for a mercantile career, but when he found that his son was bent upon following the musical profession, he gave him the best of opportunities. The lad began active study at sixteen, and played the organ in his native city until 1858. The next five years were spent in Europe, where he studied under the best of teachers. He returned to Hartford in 1862 and resumed the duties of organist. After the death of his father in 1867 he went to Chicago, where he played the organ in one of the most prominent churches and exerted a great influence upon the musical progress of that city. The great fire of 1871 destroyed most of his property, including valuable manuscripts, and seeing no immediate opportunities for usefulness there he went to Boston, where he played the organ, also devoting considerable time to organ concert tours. In 1875 he became assistant conductor of the Theodore Thomas orchestra in New York, and also rendered important service in the Cincinnati festivals. He gave up organ-playing in 1903, but continued the work of composition and also conducted the Apollo

Club of Brooklyn for a few years. He died October 6, 1909.

The catalogue of Mr. Buck's works contains two operas, one symphony, two string quartets, a concertino for horns and orchestra, one symphonic overture, eleven large works in cantata form, three sacred cantatas, two sonatas, and many other pieces for organ, and a great number of songs, hymns, anthems, services, variations, and transcriptions. He has also written several valuable works relating to sacred music, two volumes of motets for church use, and treatises upon the history of the organ and organ-playing. His best known works in the concert-room are the overture to "Marmion," the "Golden Legend," written for the Cincinnati Festival of 1880, the "Light of Asia," "Don Munio," "The Voyage of Columbus," "Centennial Meditation of Columbia," written for the Philadelphia Exposition of 1876, the "Nun of Nidaros," "King Olaf's Christmas," the "Forty-sixth Psalm," and the organ sonatas in E flat and G minor.

Buck was one of the most distinguished of American composers, one of the best trained, most honest, and freest from prejudices, and one whose influence upon musical progress has been marked. He wrote in nearly all forms, but his most distinctive work was for the church and the organ. He has been generally assigned to the academic class of composers, but he displays no trace of pedantry or of obedience to hard and fast rules. The sacred music form had a strong influence upon him. Krehbiel, in his sketch in

DUDLEY BUCK



STEPHEN C. FOSTER

Grove's Dictionary, well says: "His dramatic music shows traces of ecclesiasticism, and his church music contains many instances of dramatic expression." He unquestionably holds the highest rank among modern American composers in church music, and his motet collections are unsurpassed. He was an ardent admirer of Bach, Beethoven, and Wagner, and employed the Leit-motiv of the latter with great skill. Indeed Germany was very dear to him, and not the less so because some of his works are more highly esteemed there than here. He had a natural gift for music, combined with orchestral skill, originality of conception, and an intimate knowledge of the organ gained from long experience and close study of its mechanism. As a teacher he was preëminent. Shelley, Hawley, Brewer, Gleason, Neidlinger, Eddy, and many others are examples of his great success. The following extract from one of his letters (1890) to the writer of this volume testifies to his modesty:

"I have written much for, in, and against time, much bread and butter work, much for which I am willing to be forgiven; for a relative eternity, precious little if any."

CHABRIER (Alexis Emmanuel)

January 18, 1841–September 13, 1894

PRINCIPAL WORKS:

Rhapsody "España"

Gwendoline

Le Roi Malgré Lui

La Sulamite

CHABRIER

ALEXIS EMMANUEL CHABRIER was born at Ambert, France, January 18, 1841. Like many another composer he began his career with the study of another profession, his being that of the law, in which he remained until he was forty years of age. At that late period of life he took up the study of music in an amateurish way, and at last devoted himself to it exclusively. He composed some operettas and was chorus master in several series of concerts, and at last produced operas which made a success, among them "Gwendoline," a work said to be of great dramatic power and excellence, and yet unknown to the stage of to-day. In this work he shows the influence of Wagner, for he made a very close study of "Tristan and Isolde." His only work, however, which is well known to American concert-rooms is the orchestral rhapsody "España," based upon Spanish airs and most skilfully and brilliantly instrumented. Chabrier's principal characteristics are brilliancy and color, originality of harmonic effects, for he was a daring experimenter, and dramatic power. He was virtually a self-trained musician, but had he enjoyed opportunities for early culture in the principles of the art he would undoubtedly have been one of the leading modern French composers.

His "Gwendoline," indeed, is considered by many competent critics as one of the most powerful operas of his time and as indicating great promise, but his brilliant future never came, as he was cut off (September 13, 1894) by a brain disease.

CHADWICK (George Whitefield)

November 13, 1854

PRINCIPAL WORKS:

Three Symphonies

Overture "Rip Van Winkle"

Overture "Thalia"

Overture "Melpomene"

Overture "Euterpe"

Three Symphonic Sketches

Sinfonietta in D

Pastoral Prelude

Elegiac Overture "Adonais"

Symphonic Poem "Cleopatra"

The Viking's Last Voyage

Phœnix Expirans

CHADWICK

GEORGE W. CHADWICK, conductor, teacher, and composer, was born at Lowell, Massachusetts, November 13, 1854. His father was engaged in the insurance business, and the future composer began his career in office work which shortly became distasteful to him. His musical passion was too strong and at an early age he began the study of music, particularly of the organ, in Boston. In 1876 he accepted a position as head of the musical department in Olivet College, Michigan, but held it only a year. In 1877 he went to Leipsic and entered the Conservatory, and during the next three years also studied with Reinecke, Jadassohn, and Rheinberger. In 1880 he returned and made Boston his home, where he secured the position of organist in a leading church as well as a professorship in the New England Conservatory of Music, of which he soon became director, a position he still holds. In addition to his teaching and executive duties he has found time to produce many important compositions as well as to conduct festivals in Massachusetts and orchestral concerts in which his works have been brought out with success.

His list of compositions includes three symphonies, six overtures, one suite, one serenade, one sinfonietta, symphonic sketches, eight choral works,

three operettas, five string quartets, one string quintet, one string trio, several piano pieces, and about fifty songs. His best known works are the three symphonies, the third of which is a great favorite, the symphonic sketches ("Jubilee," "Nöel," "Hobgoblin," and "Vagrom Ballad"), the sinfonietta in D; "A Pastoral Prelude," the suite in A, the five string quartets, the concert overtures, "Rip van Winkle," "Thalia" "Melpomene," "Euterpe," the Elegiac Overture "Adonais," the symphonic poem "Cleopatra," the two choral works, "The Viking's Last Voyage" and "Phœnix Expirans." Among his songs, the two delightful folk-songs, "O, Love and Joy are for a Day," and "The Northern Days are Short," are great favorites.

Mr. Chadwick's characteristics as a composer are absolute truth, orthodox form, freedom from extravagance, and musical conservatism. He has been little influenced by the wave of advanced music which is raising such havoc with the work of many composers and producing such dissonantial results. He has conceptions of musical beauty and is not afraid to express them in melodic and intelligent form. Many of his compositions have distinctive titles, but no programmes are appended to them. This is especially true of his four sketches mentioned above, which are graphic expositions of their titles, particularly the "Hobgoblin" and "Vagrom Ballad," which are remarkable for bright lines and humor. He allows the hearer to make his own application of the titles and draw his own conclusions as to their truth. In a word,

he leaves his music to speak for itself, which it does authoritatively and convincingly. As an organist, teacher, and conductor, Mr. Chadwick is not only doing important work for New England, but is making a steady impress upon the musical progress of the country — a result which must inevitably accrue from musical truth.

CHARPENTIER (Gustave)

June 25, 1860

PRINCIPAL WORKS:

Impressions D'Italie

La Vie du Poête

Orphée

Fleurs du Mal

Louise

CHARPENTIER

GUSTAVE CHARPENTIER, whose "Louise" is at present one of the operatic sensations, was born at Dieuze, Alsace-Lorraine, June 25, 1860. He began his career in commercial business, but soon abandoned it and entered upon the study of music, first in the Lille and afterwards in the Paris Conservatory, where he studied composition with Massenet. He was so successful that he won the Prix de Rome. While in that city he wrote his first works, among them a suite, "Impressions d'Italie," which is greatly admired, and other examples in his lighter style. Upon his return to Paris he devoted his attention to opera, without great success, however, until his "Louise" appeared. Little has come from his pen since that time.

Charpentier has written comparatively little. His works include a scena lyrique, two suites, one symphonic poem, a "symphony-drama," as the composer styles it, one serenade, and four operas. In our concert-rooms his best known work is the suite "Impressions d'Italie" — a most delightful picture of the gaiety of Italian life. Upon the operatic stage he is known only by his opera "Louise," which was produced in this country last year (1909) with great success.

Charpentier is a warm admirer of Bruneau's music, but he does not carry his independence as far as "the ferocious expression" of truth. Indeed, he has been influenced much more by Massenet than Bruneau, though both were Massenet's pupils. His music displays poetical temperament and refinement of taste as well as great dramatic skill, versatility, and peculiarly forcible expression. He is also fond of describing life as he sees it about him, and is equally happy whether engaged with the cheerful, breezy Italian life, the homely experiences of the working people and peasantry, or the revels and orgies of Montmartre, where he has long resided.

CHERUBINI (Maria Luigi Carlo Zenobio Salvatore)

September 14, 1760–March 15, 1842

PRINCIPAL WORKS:

Lodoiska

Médée

Les Deux Journées

Anacreon

Abencérages

Church Music

CHERUBINI

MARIA LUIGI CARLO ZENOBIO SALVATORE CHERUBINI, he of many names, various styles, and manifold products, was born in Florence, Italy, September 14, 1760. He began his musical studies at six years of age, composition at nine, and lived to be one of the most famous composers of the eighteenth century. His musical career, like that of Beethoven, has been divided into three periods, the first (1760–1791), in which he composed sacred music and light operas; the second (1791–1813), in which he produced his greatest operas, among them "Lodoiska," "Abencérages," "Médée," "Faniska," and "Les Deux Journées"; and the third (1816–1837), in which he wrote his greatest masses, requiems, and other sacred music. His catalogue shows that he composed eleven masses, two requiems, one oratorio, twenty-nine operas, seventeen cantatas, one symphony, six string quartets, seven sonatas, and two hundred and thirty-one minor pieces of various kinds; but of all this numerous collection the concert-room of to-day is acquainted only with the overtures to "Médée," "Lodoiska," "Faniska," and "Les Deux Journées," the last named better known by its German title, "Der Wasserträger," and its English title, "The Water Carrier."

Little as we know of Cherubini to-day, he was one of the great musicians of his time and was especially famous for the development of French opera by the combination of German with it. Though his own operas, with two or three exceptions, were not very successful, yet he exerted a great and lasting influence upon the opera of his day. He also did a great work in reforming church music by making it less formal and more emotional and dramatic. His music is characterized by clearness of style, absence of mannerisms, dignity of melody, brilliancy of instrumentation, and perfection of form. His orchestration also is important for his use of the English horn, which was almost unknown in his time, and for the independent use of the 'cello. Indeed in many ways he anticipated the modern effects of the orchestra.

Cherubini died March 15, 1842. He was the teacher of Auber, Halévy, Adam, Carafa, Fétis, and other composers; and the counsellor of Mendelssohn, Rossini, and Berlioz. His compositions were greatly admired by Haydn, Beethoven, Gretry, Weber, and Schumann. Though Goethe was not a musical expert, he praises his music in his letters. He was honored in many ways and was recognized by royalty, having been composer to the courts of England and France. He was a favorite of Napoleon for a time because of his unquestioned musical position at the head of the Paris Conservatory, but eventually came to be disliked by him because of his refusal to submit to that sovereign's customary insolence and intermeddling.

CHOPIN (François Frederic)

March 1, 1809–October 17, 1849

PRINCIPAL WORKS:

Two Piano Concertos

Four Sonatas

Funeral March

Berceuse

Polanaises, Mazurkas, Études, Nocturnes

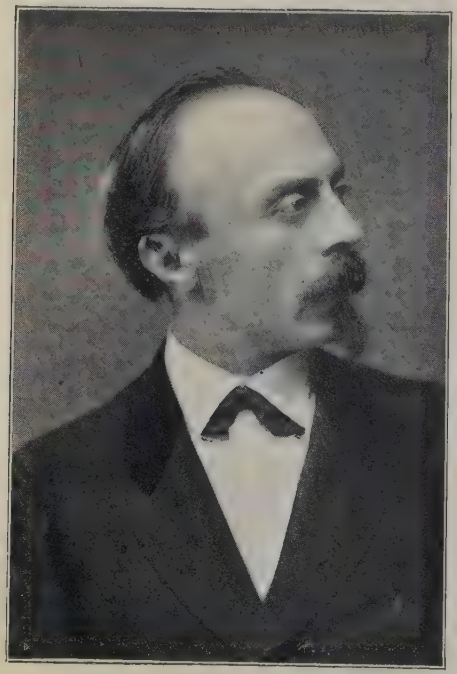
CHOPIN

FRANÇOIS FREDERIC CHOPIN, the poet of the piano, was born March 1, 1809, at Zelazowa Weda, a village in Poland. He played in concerts at the age of nine, and his first composition, the rondo in C minor, was written in 1825. In 1830 he began tours as a virtuoso which continued until 1835, when he retired as a pianist and devoted himself wholly to composition. Two years later signs of pulmonary ailment were unmistakable and induced a melancholy which he could not shake off during the remainder of his life. His unfortunate attachment to George Sand and the quarrel between that strong, intellectual woman and the "high-flown, consumptive, and exasperating musician," as she describes him in her novel, "Lucrezia Floriani," are familiar matters. They added to his other sorrows and undoubtedly hastened his death, which occurred October 17, 1849. He rests in Père la Chaise, near Cherubini and Bellini.

Chopin has left a repertory of seventy-four opus numbers, including one hundred and eighty-five separate pieces. With the exception of his seventeen Polish songs and a very few of his minor pieces, it may be said that his entire catalogue is still familiar in the concert-room, those most so being

his fourteen polonaises, fifty-three mazurkas, twenty nocturnes, twenty-seven studies, fifteen waltzes, twenty-six preludes, four impromptus, the sonata in B flat minor, and the Berceuse and Funeral March, the latter from his first sonata. An arrangement of it for orchestra was played at his funeral, and all concert-goers are now familiar with the effective arrangement of it by Theodore Thomas, though Chopin's music is so strictly piano music that it does not readily lend itself to performance by an instrumental choir.

Riemann, the musical critic, aptly says Chopin appears like "a meteor in the heavens sending out luminous splendor for a brief time." We know from his own words that his highest ambition was to create a new era in that particular department of art where he was an undoubted master. In the various forms in which he wrote, though they may be considered minor forms, he was supremely skilful. His style was new and it was lasting. It was original in its embellishments, brilliant and attractive in its form, and marked by exquisitely graceful and romantic sentiment, as well as by deep feeling and sympathy. He elevated the dance, and every detail of salon music indeed, to a distinct and individual art. Many others tried to imitate him, some of them more thoroughly trained musicians than he, but failed, probably because they had not the nature and temperament of which his music was born. There is no trace of a programme in any of his works. He wrote little for the orchestra, and that little, for instance, his two concertos, is not



VON BÜLOW

CHOPIN

polyphonic but an accompaniment for his graceful piano melody.

Personally, Chopin was of a sensitive, melancholy temperament, frail and delicate in physique, gentle, affectionate, and poetic by nature. He was also reticent and rarely expressed his opinions upon any subject except his own art, and then spoke out boldly, for he knew he excelled in it, and with great earnestness, for it was a sacred vocation to him. These were qualities, added to his musical gifts, to attract women, and he was never without their adoration. Nor was he without masculine admiration, for the most frequent guests at his Paris salon were such men as Mendelssohn, Liszt, Heine, Meyerbeer, Nourrit, Hiller, Delacroix, and other famous representatives of the literary and art worlds. And they were not slow in bearing testimony to his genius. Schumann proclaimed him a genius and "the boldest and proudest poetic spirit of his time." Von Lenz said of his compositions: "They maintain a first place in literature. They occupy the plane of ideas of a Novalis or Heine. They cannot be arranged for any other instruments, they are the soul of the piano. Their tone-color is like that of Raphael." Liszt, in his romantic and picturesque life of the composer, writes: "The one Chopin was a prince of rare intelligence, of great activity, of eminent faculties, through whose veins the young blood circulated with the glittering ardor of a subtle gas. The other was a poet of a mournful soul, full of reserve and complicated mystery, and familiar with the stern face of sorrow."

CONVERSE (FREDERICK S.)

January 5, 1871

PRINCIPAL WORKS:

Festival of Pan

Endymion's Narrative

The Mystic Trumpeter

The Pipe of Desire

CONVERSE

FREDERICK S. CONVERSE, a rising American composer, was born at Newton, Massachusetts, January 5, 1871. As a boy he studied the piano with local teachers, and after graduation from Harvard University entered upon commercial business. The musical passion, however, was so strong that he soon abandoned the office and recommenced studying the piano with Chadwick and Baerman. A year or two later he went to Europe and studied at the Royal School of Munich, from which he was graduated with the highest honors in composition. He has been instructor in music recently at Harvard University.

Converse's list of works thus far includes one sonata, one suite, two string quartets, a symphony, two poems and ballads for orchestra, three romances for orchestra, one violin concerto, one concert overture, and one opera. The pieces by which he is best known are the three romances, "The Festival of Pan," "Endymion's Narrative," and "The Mystic Trumpeter." His opera "The Pipe of Desire" was first produced in Boston, January 31, 1906, and is announced for performance in New York this season.

Converse's music gives great promise. It is written in free form, is full of expression and melodious charm, and displays much skill in the treatment of thematic

material. Of the three romances mentioned above, the first two were suggested by Keats's poem of "Endymion," and the third by Walt Whitman's poem "The Mystic Trumpeter." All these are programme music, but not in the usually accepted meaning of the term. The composer remarks upon the title page of the "Endymion" music that it is to be heard and judged according to the merits or demerits of the music and that it is only suggested by certain scenes in the poem. This is also applicable to "The Mystic Trumpeter" in which the music is divided into sections to correspond with those in the poem, each tied to the others by characteristic trumpet phrases. In a word, his music as thus far revealed is a general reflection of emotional phases, with a decided leaning toward the romantic school.

CORNELIUS (PETER)

December 24, 1824–October 26, 1874

PRINCIPAL WORKS:

THE BARBER OF BAGDAD

THE CID

GUNLÖD

CORNELIUS

PETER CORNELIUS was born at Mayence, December 24, 1824. He is now principally remembered as one of the ardent young champions of the New German School, who rallied around Liszt at Weimar to advocate the ideas propounded by Richard Wagner. It was to embody the ideas in a fixed form that Cornelius wrote the opera, "The Barber of Bagdad," by which he is now principally known. Liszt brought it out in Weimar, but it failed of success because it was such a radical departure from the old art forms, which so enraged Liszt that he left the city and went to Rome, while the unfortunate composer sought consolation from Wagner and the other champions of the music of the future. He did not live long enough to see his opera become a favorite in Germany. Of all his writings, the overture to "The Barber" alone survives in the concert-room. It has many of the traits of Wagner, especially in the use of leading motives, and some of the humor and characteristic instrumentation of "The Meistersingers." Cornelius wrote many songs and choral pieces, and two other operas, "The Cid" and "Gunlöd," both in the style of Wagner, but both are shelved. He was an imitator of the latter but had

not his power and originality, and now only feebly shines by the borrowed light of the two powerful champions of the New School, Liszt and Wagner. He died at Mayence, October 26, 1874.

CUI (César Antonovich)

January 18, 1835

PRINCIPAL WORKS:

William Ratcliff

Angelo

Marche Solenelle

Four Suites

CUI

CÉSAR ANTONOVICH CUI, a prominent advocate of the New Russian School, to which Borodin and Balakirev have already been assigned, was born at Vilna, in Lithuania, January 18, 1835. His career has been identified mainly with the military service of Russia, in which he is a full general and holds high rank as an engineering expert and authority on fortifications. It was not until 1857 that he seriously took up the study of music, being moved thereto by Balakirev, under whose influence he became an ardent advocate of the New Russian School, and his first composition, a scherzo in F, was played December 27, 1859. Being eminent as a critic and also possessing literary facility in an eminent degree, he accomplished much for that school by his writings to periodicals and newspapers, though curiously enough his own music has little of the national quality and his articles were largely devoted to the advocacy of the music of Liszt, Schumann, and Berlioz.

Cui has written eight operas, hardly known in the western world, a large number of pieces for pianoforte, strings, and chorus, and scores of songs, but very little for the orchestra. Of the latter works, the best known in the concert-room are his suites and "Marche

Solenelle." His small orchestral repertory may be due to the fact that he was comparatively self-taught, though he had the help of Balakirev, and possibly to the demands made upon his time in the military service. His music has not the breadth or strength of that of his compatriots and lacks dramatic quality. He is a lyricist, but one of elegance, refinement, and grace — qualities one would hardly expect in a professor of military engineering. His jubilee was recently held in Russia, and upon this occasion he wrote to a friend: "I owe my musical career to joining the circle of Balakirev when I first came to St. Petersburg. For two years we met almost daily. We drank tea, ate jam, and played duets. I believe we played all the written music there was in the world — symphonies, chamber music, and operas. We did not like Mozart or Mendelssohn, but adored Beethoven, Glinka, Schumann, and Schubert. Above all we were delighted by the aristocratic genius of Chopin. For a time we were devotees of Liszt, and Berlioz, but our passion for them cooled with time."

DEBUSSY (Claude Achille)

August 22, 1862

PRINCIPAL WORKS:

Peleas and Mélisande

Afternoon of a Faun

The Sea

Children's Corner

Air de Danse

Marche Ecossaise

Six Ariettes

Three Nocturnes

DEBUSSY

CLAUDE ACHILLE DEBUSSY, the French composer, whose music is still an unsolved problem to many musicians and "caviar to the general," was born at Saint Germain-en-Laye, France, August 22, 1862. He was educated in the Paris Conservatory, obtained the Prix de Rome, composed for several years, and during the last three or four years has come prominently into public notice by the fierce discussions over one of his most important operatic works, "Peleas and Mélisande."

His compositions most familiar to concert-goers, or, more properly speaking, most frequently played, for it must be acknowledged few concert-goers can claim familiarity with them, are the symphonic prelude "Afternoon of a Faun"; a suite of three nocturnes, representing cloud, atmospheric, and sea rhythms; "The Sea," a symphonic sketch in three parts; the suite for piano, "Children's Corner"; cortege "Air de Danse," and "Marche Ecossaise."

As already intimated, opinions are as conflicting over the impressionist music of Debussy as they are over the paintings of Manet. It is greatly admired by the few, and cordially detested by the many. To the former his music is clearly intelligible, to the latter it is absolutely unintelligible. Others, after

long study and repeated hearing, discover elusive beauties in the general vagueness. Most hearers, however, find themselves lost in a musical jungle of strange forms strangely treated, unusual progressions and harmonies, and the absence of all the customary rules and regulations governing composition. His "Peleas and Mélisande" was regarded at first as the limit of modernity in dramatic music, but the "Electra" of Strauss has fixed a new one. It would be rash to assert where the next one will be. It may not be improper to ask what is becoming of the quality of music in its treatment by these "advanced" composers.

DELIBES (Clement Philibert Léo)

February 21, 1836–January 16, 1891

PRINCIPAL WORKS:

La Source

Coppelia

Sylvia

Lakmé

Le Roi l'a Dit

DELIBES

CLEMENT PHILIBERT LEO DELIBES, one of the most charming of the modern French comic opera and ballet composers, was born at Saint Germain du Val, France, February 21, 1836. He began his career as a singer and subsequently made a reputation as pianist and organist. He undertook composition at an early age and produced comic operas and operettas which were very successful and secured him the position of accompanist at the Opera. While acting in this capacity he composed several ballets, among them "Naila," "La Source," "Coppelia," and "Sylvia," and the opera of "Lakmé" which added to his reputation. As the result of his labors he was made Chevalier of the Legion of Honor and a member of the Institute. He died January 16, 1891.

His best known music in the concert-room is that of "Naila," "Coppelia," and "Sylvia," the latter being a popular favorite everywhere, by reason of its grace and melodiousness. In serious work he was never successful, since his music lacks depth and strength. This defect, however, is compensated for by its grace, tenderness, and melodious character, as well as by the composer's skill in instrumentation. It is peculiarly French in its refinement and sprightliness and will never lose its charm for those who admire daintiness and delicacy.

DONIZETTI (GÆTANO)

November 25, 1797–April 8, 1848

PRINCIPAL WORKS:

Lucia

L'Elisir d'Amore

Lucrezia Borgia

La Favorita

Linda

Don Pasquale

Daughter of the Regiment

Anna Bolena

Marino Faliero

DONIZETTI

THE life of Gætano Donizetti was marked by great triumphs and great sorrow. He was born at Bergamo, Italy, November 25, 1797. He began the composition of operas at an early age, but it was several years before his work was successful. He suffered by competition with Bellini and from imitation of Rossini. At last, however, success rewarded him. He was carried about triumphantly in Rome and crowned at the Capitol. Grisi, Mario, Jenny Lind, Sontag, Patti, all the great artists in fact, delighted to sing in his operas. Notwithstanding his successes, during the last few years of his life he fell into deep melancholy and labored under the hallucination that he was dead. His salutation of every visitor was, "Poor Donizetti is dead." At last, paralyzed and insane, "poor Donizetti" really died, April 8, 1848.

Of all his operas, nearly seventy in number, only seven remain in the modern operatic repertory — "Lucia," "L'Elisir d'Amore," "Lucrezia Borgia," "La Favorita," "Linda," "Don Pasquale," and "Daughter of the Regiment," and these are only introduced to show off the special talent of some singer. In the concert-room we occasionally hear the absurd mad scene from "Lucia"; the contralto

aria, "O, mio Fernando," and the tenor romanza, "Spirto gentil," from "Favorita"; and the drinking song, "Il Segreto per esse felici," from "Lucrezia Borgia." Only these, and the sextet from "Lucia," which is one of the few numbers in Italian opera that approaches artistic inspiration, are left to remind us of "poor Donizetti." Half a century ago his music was the delight of all, now it is neglected. He wrote for the musical fashions of his own day. Other days, other fashions!

Donizetti was a close student of Rossini. He studied him carefully and imitated his forms, but in some of his later works he shows the influence of the French and German schools. His music is characterized by graceful melody, beauty of expression, skilful musicianship, and occasional dramatic power in concerted numbers.

DVOŘÁK (Antonin)

September 8, 1841–May 1, 1904

PRINCIPAL WORKS:

St. Ludmila

Requiem Mass

The Spectre's Bride

The American Flag

Stabat Mater

"New World" Symphony

Overture "Mein Heim"

Overture "Husitzka"

Overture "In der Natur"

Overture "Othello"

Overture "Carnival"

Slavische Tänze

Slavische Rhapsodien

DVOŘÁK

ANTONIN DVOŘÁK, son of a butcher of Mühlhausen, Bohemia, was born September 8, 1841. His early life was the scene of hard and continuous struggle. His father was bent upon his engaging in the same business as himself, but the boy had a passionate love of music and nothing could restrain him from studying it. He contended with poverty, hunger, parental opposition, and with an utter lack of resources, and at last conquered, and began his studies in earnest with the advice and assistance of the Bohemian composer, Smetana, who recognized his extraordinary talent. His organ playing and teaching brought him sufficient for his support and he began composition, making his first success with dance music, which proved so popular that he soon found publishers for his works. He secured a hearing and was honored with a degree at Cambridge. Three years of his life were spent in this country as a conservatory teacher, but the drudgery of teaching, the lack of an inspiring musical atmosphere, and the longing to see his fatherland, induced him to return. He died suddenly, May 1, 1904.

Dvořák has left one hundred and eleven opus numbers. These include his operas, symphonies, cantatas, "The Spectre's Bride," the "Stabat

Mater," the oratorio "Saint Ludmila," and a "Requiem," which are occasionally heard here, but are more familiar in England where they were first performed; also some songs and chamber and piano music. The works by which he is best known in American concert-rooms are the overtures "Mein Heim," "Husitzka," the trilogy of overtures ("In der Natur," "Carnival," and "Othello"); the symphonic poem "Waldtaube"; the suite in D major; 'cello concerto in B minor, the "Scherzo Capriccioso"; the Humoreske for violin; quintet for piano and strings, quartet in E flat major; and the four symphonies in F, D, D minor, and E minor, the last better known as the "New World" Symphony, in which he uses certain negro melodies as themes.

Dvořák's music is characterized by originality, maintenance of the classic form without the sacrifice of individual expression, melodic invention, brilliant color, and a strong feeling for the romantic, as well as by a material development of orchestral resources. In his symphonies he has created new forms and methods of progression, adding, among other enrichments, two new forms, the "Dumka," or elegy, and the "Furiant," or scherzo, whose movement is indicated by its title. Much of his music is national in its melody and rhythm, especially that of his minor works, but he advanced far beyond the limits of national music. His nine operas are rarely heard and the same is true of his piano music and songs, but his larger compositions will prove enduring. He was a strong man every way, musically, intellectually, and

physically. Many competent critics thought he had come with a new message to music, but after his last great symphony he did little more, and the same critics reluctantly conceded that he had written out. He has left sufficient, however, to establish his position as one of the great modern composers. Had he had the advantages of early training he might have been one of the greatest.

ELGAR (EDWARD)

June 2, 1857

PRINCIPAL WORKS:

Dream of Gerontius

The Apostles

The Kingdom

Light of Life

Scenes from the Saga of King Olaf

Caractacus

Overture "Froissart"

Overture "Cockaigne"

Overture "In the South"

March "Pomp and Circumstance"

Variations

Symphony in A Flat

ELGAR

EDWARD ELGAR, foremost of contemporary English composers, and son of a musician, was born at Broadheath, England, June 2, 1857. It was not until 1896 that he rose into prominence as a composer. His earlier years were spent in playing the organ, violin, and other instruments, acting as bandmaster and orchestral conductor, and teaching — all of which duties gave him ample opportunity of becoming acquainted with orchestration, in which he greatly excels. In 1896 some of his cantatas, marches, and songs made a success and attracted such wide attention that he received a commission from the Birmingham Festival managers to write a large work. In response, he produced the oratorio, "Dream of Gerontius," the music set to Cardinal Newman's well-known hymn. His reputation was now firmly established, and since that time has been increased by the oratorios, "The Apostles" and "The Kingdom" (which with the "Dream of Gerontius" form a trilogy), several marches, overtures, and songs, and his first symphony, performed in this country for the first time in 1908. Elgar was knighted in 1904, the title well befitting his sense of personal dignity as well as his belief in the value of his own music, and recalling a story of his boyhood. It is related that

when a schoolboy the master asked him his name. He replied "Edward Elgar." The master said to him, "Add 'Sir.'" "Sir Edward Elgar," rejoined the boy. He little dreamed that honor would be given him many years later.

Elgar's best known works are the oratorios, "Light of Life," "Dream of Gerontius," "The Apostles," and "The Kingdom"; the cantatas, "Scenes from the Saga of King Olaf" and "Caractacus"; the overtures, "Froissart," "Cockaigne," and "In the South"; the march, "Pomp and Circumstance"; "Salut d'amour"; variations for orchestra; "Dream Children," for small orchestra; and the song cycle, "Sea Pictures."

As a composer Elgar undoubtedly outranks all his national contemporaries, and some believe that he has founded a new school; but it is too early to assign him that honor. It may be said, however, without question, that he is a master of orchestration and has a supreme command of polyphony; moreover, that without imitation or plagiarism he is in close touch with Wagner. So closely allied indeed is he to the Baireuth master that it is somewhat remarkable he has not essayed an operatic work. His peculiarity of method is specially noticeable in his oratorios. In the strict sense of the term they are not oratorios at all, but sacred music-dramas and only need the accessories of the stage to give them genuine operatic effect. Each one of them contains so large a number of guiding themes or motives — out-Wagnering Wagner — that the effect to an untrained ear is

bewildering, artificial, and lacking in unity of design. In their progress there are many beautiful melodic passages and majestic outbursts of harmony, but one misses the concerted effects and grand climaxes of the conventional form. The finales often seem thin and pointless considering the importance of the matter preceding them, and the whole an effort of musical mysticism leading only to anti-climax. But even the least educated will appreciate the swing of his marches and the breadth, dignity, and exquisite beauty of his sea songs.

FLOTOW (Friedrich Freiherr Von)

April 27, 1812–January 24, 1883

PRINCIPAL WORKS:

Shipwreck of the Medusa

Stradella

Martha

Indra

Rübezahl

L'Ombre

FLOTOW

FRIEDRICH FREIHERR VON FLOTOW, son of a Prussian officer and nobleman, was born in Mecklenburg, April 27, 1812. His father intended him for the diplomatic profession, but after visiting Paris the lad was so carried away with music that he was allowed to study it. He made his début as a composer with "Stradella," written as a concert piece in 1837, and rewritten as an opera in 1844, but his first success was with his opera, "The Shipwreck of the Medusa" (1839). "Stradella" was followed by "Martha" in 1847. He wrote several more operas in the next few years and was intendant of the Court Theatre at Schwerin for several years preceding his death, which occurred January 24, 1883.

The whole career of Flotow may be summed up in his two operas "Stradella" and "Martha." It will not be long before "Martha" alone will commemorate him. The future may not know "Martha," popular as it still is. He wrote eighteen operas, three ballets, incidental music to Shakespeare's "Winter's Tale," overtures, chamber music, and songs, but all save "Stradella" and "Martha" have been neglected and left to gather dust. So far as the concert-room is concerned, it is possible occasionally to hear the overtures to these two operas, the "Hymn to the

Virgin" from "Stradella" and the tenor song, "Lost, proscribed," and the "Good-night" quartet from "Martha." But "Martha" still bravely keeps the stage and is one of the people's operas. It has survived while scores of works, greater in every way, have been lost. Streatfeild, in his recent work upon the opera, says: "The fact that performances of such a work as 'Martha' are still possible in London gives an unfortunate impression of the standard of musical taste prevailing in England." But Streatfeild makes no account of the human interest of "Martha," its tunefulness and cheery humor. It is a merry little opera and some will grieve when it is relegated to the shelf.

Flotow was not a great composer, but he had the gift of melody. He was not a polyphonist, but he wrote piquant, sparkling, and pleasant instrumentation. He had a keen sense of humor and appreciation of sentiment. His aims were never very high, but he was never vulgar. He presents, like Offenbach, a somewhat rare instance of a German writing music with French gaiety and breeziness.

FOOTE (Arthur)

March 5, 1853

PRINCIPAL WORKS:

Francesca da Rimini

Farewell of Hiawatha

Skeleton in Armor

Wreck of the Hesperus

Overture "In the Mountains"

Four Character Pieces

FOOTE

ARTHUR FOOTE may be called a genuine American composer. He was born in Salem, Massachusetts, March 5, 1853, and received his musical education entirely in this country, among his teachers, B. J. Lang, Stephen Emery, and Prof. J. K. Paine being prominent. He is a graduate of Harvard and while there was leader of the Glee Club. He entered the musical world as organist and teacher of the piano in Boston, and in that city he still remains, pursuing his professional duties and devoting his leisure to composition.

His musical productions include one overture, two suites for piano, two suites for orchestra, serenade for strings, one symphonic poem, two Te Deums, one Jubilate, three cantatas, eight pieces of chamber music, thirty or more piano pieces, and about forty songs. His best known works are the symphonic prologue "Francesca da Rimini" (his masterpiece), the cantatas "Farewell of Hiawatha," "Skeleton in Armor," and "Wreck of the Hesperus," overture "In the Mountains," quintet for piano and string, serenade of a string orchestra, orchestral suite in D minor, and the "Four Character Pieces" for orchestra, based upon stanzas from Omar Khayyám's "Rubáiyat."

The charm of this composer's music lies in its smooth, pleasant, poetical character. Its sentiment is always healthy and in its construction it is entirely free from sensationalism, extravagance, and bizarre effects. It shows thorough culture, even if that culture has been entirely native, and a sane and serious outlook. He is peculiarly happy in writing for male voices, and his songs, mostly of the ballad order, are charming. In his "Francesca da Rimini" he has shown himself capable of depicting the frenzy of passion and the dramatic effects of a high order of programme music.

FOSTER (Stephen Collins)

July 4, 1826–January 13, 1864

PRINCIPAL WORKS:

Songs

FOSTER

STEPHEN COLLINS FOSTER, son of a merchant, and writer of the people's songs, was born at Lawrenceburg, now a part of Pittsburg, Pennsylvania, July 4, 1826. He was a graduate of Jefferson College and at an early age distinguished himself as a linguist as well as in painting. In languages, painting, and music he was self-taught. He learned to play the flageolet at seven and produced his first composition, the "Tioga Waltz," for four flutes, in 1840. His first song, "Open thy Lattice, Love," was written in 1842. The rest of his life was devoted to the composition of songs of a native and largely African character in the negro dialect. He died in New York, January 13, 1864, after a sorrowful and dissipated career.

His entire list of songs numbers one hundred and seventy-five. The most popular are "Old Uncle Ned," "O Susanna," "The Louisiana Belle," "My Old Kentucky Home," "Old Dog Tray," "Massa's in the Cold, Cold Ground," "Gentle Annie," "Nellie, we have missed you," "Come where my Love lies dreaming," "Old Black Joe," "Old Folks at Home," "Nellie was a Lady," "O Boys, carry me 'long," "Nelly Bly," and "Ellen Boyne," which supplied the melody for "John Brown's Body."

Many of Foster's songs, as their titles indicate, are African in subject and were written for minstrels, the composer little dreaming that some of the great artists of the world would make them effective in the concert-room. He gathered some of the melodies at negro camp-meetings but the most of them are his own. His first great success was with the song "O Susanna" as produced by the Christy minstrels, and after that his songs were in demand all over the country. They were sung in almost every household and even crossed the water, and were admired as American folk-songs. The sales were immense, some of the songs running up into hundreds of thousands, but owing to his ignorance of business and his simple credulity he was the victim of greedy publishers and received little profit himself. His songs are simple melodies of sentiment and of a thoroughly distinctive character. Nothing like them had appeared before and nothing like them has appeared since. In this respect his career was unique. Unscientific and modest as they are, they appeal directly to the heart. Patti, Nilsson, and other artists were accustomed to sing them as encores, and the popular responses were always more enthusiastic and fervid than the more pretentious programme numbers received. Foster was of a fine, modest, sensitive nature, but the very qualities most admired in him were those which in the end contributed to his downfall and the sad ending of his career. In his later years his habits became dissipated. He left his family and went to New York, where he lived in a cheap hotel, but the

most of his time was spent in a grocery where he wrote many of his best songs on pieces of wrapping paper furnished by the proprietor. He knew little of happiness himself, but he conferred happiness upon thousands.

FRANCK (César)

December 10, 1822–November 8, 1890

PRINCIPAL WORKS:

Symphony in D Minor

Ruth

The Beatitudes

Redemption

Rebecca

Les Æolides

Le Chasseur Maudit

Les Djinns

FRANCK

CÉSAR FRANCK was born at Liége, Belgium, December 10, 1822, but ranks as a French musician, since all his active life was spent in Paris. As a boy he entered the Conservatory and carried off prize after prize, but was deprived of the benefit of the grand Prix de Rome which he had easily obtained, because of his father's objections. He remained in Paris, therefore, and devoted himself to teaching and composition, and for thirty-two years, up to the time of his death, was organist at the church of Saint Clotilde. Belgium lost its claim upon this great musician when he became naturalized as a French citizen in 1870. He died November 8, 1890. Franck was a prodigious worker. His catalogue shows ninety-two pieces with, and one hundred and twelve without, opus numbers, and sixteen vocal pieces. His most famous works are the oratorios "Ruth," "The Beatitudes," and "Redemption"; a biblical idyl, "Rebecca"; variations symphoniques for piano and orchestra; quintet for piano and strings; sonata for piano and violin; quartet in D major; and symphony in D minor. It is somewhat strange, in view of the importance of these works, that American concert-goers are best, and, it might be said, only acquainted with his quartet in D major and two or

three of his minor works, including his symphonic poems, "Les Æolides," "Le Chasseur Maudit," and "Les Djinns." His symphony in D has been performed oftentimes, but why such a great oratorio as "The Beatitudes" should have been neglected by choral societies passes comprehension.

There never was an artist more deeply and conscientiously devoted to "art for art's sake" than César Franck. He gave his whole life to its study and practice, careless of the world's applause, indifferent to criticism, and absorbed in his work. He was a diligent student of the old masters and attained to an extraordinary mastery of harmonic science and orchestral resources. He has often been called the "French Bach." While basing his work upon the classics he was not insensible to modern methods, and in certain ways was influenced by Liszt and Wagner. He worked in every form of the art without any sacrifice of his individuality, invented new harmonies, and enriched old forms with his brilliant tone-color and mystic feeling, for he was a dreamer as well as technical worker. There are few more attractive figures in musical history than Franck. Gentle, modest, unassuming, never courting public applause, noble in character and upright in his art, beloved by a long list of eminent composers who were his pupils, master of the science, and yet a mystic of the mediæval sort, he presents the ideal of an artist wedded to his art and seeking his only reward in its perfection.

GADE (Niels Wilhelm)

February 27, 1817–December 21, 1890

PRINCIPAL WORKS:

Symphony in C Minor

Nachklänge aus Ossian

Im Hochland

Hamlet

Holbergiana

Comala

Erl King's Daughter

The Crusaders

GADE

NIELS WILHELM GADE, son of a musical instrument maker, was born at Copenhagen, February 27, 1817. After a short period of study he began his career as violinist in the royal orchestra of his native city. His advance was so rapid and his earlier compositions, especially the overture "Nachklänge aus Ossian," so attractive, that he secured the royal favor and assistance to travel. He was doubly fortunate, for his visit to Leipsic made him acquainted with both Schumann and Mendelssohn, who became his stanch friends. The latter helped him in the same generous way that he had helped many others, and besides this made him his assistant conductor at the Gewandhaus concerts. After Mendelssohn's death he had the distinguished honor of being conductor for a time. Gade returned to Copenhagen with many honors and many more were paid him at home, among them an appointment as court chapel master. After a long life of usefulness and success, he died, December 21, 1890.

Gade has left a catalogue of sixty-four opus numbers and several pieces unnumbered, among them songs and choral works. He wrote eight symphonies, but they are rarely played in this country, though they are not mediocre in character. His best known

works are the three overtures, "Nachklänge aus Ossian," "Im Hochland," and "Hamlet"; the suite "Holbergiana" and the three cantatas, "Comala," "Erl King's Daughter," and "The Crusaders."

The characteristics of Gade's music are grace, suavity, poetical sentiment, and skilfulness of instrumentation, due probably to his active orchestral service. He never rose to dramatic power. There is little passion in the "Erl King's Daughter," for instance, and his "Crusaders" are anything but fierce fighters, but he compensated for this deficiency by his tenderness, refinement, and delightful romantic sentiment, qualities which he must have taken on to some extent in his Leipsic life. His highest position in the musical world is that of the pioneer of Scandinavian music. Prior to his time it had been purely local. Gade gave it world-wide circulation and produced Northern music that was subjected to European criticism. It is not as indigenous, however, as that of Grieg, his successor. It bears traces of the influence both of Mendelssohn and Schumann, and it clings to the old sonata form; and yet he must be credited with giving the Danes a place of prominence in the musical world, for under his hands music in Denmark broke the home ties and went out into the wide world.

GLAZOUNOV (Alexander Constantinovich)

August 10, 1865

PRINCIPAL WORKS:

Symphony in C Minor, No. 3

Une Fête Slave

Kremlin

Scenes de Ballet

An dem Mittelalter

Carnèval Overture

Cortège Solenelle

Ruses d'Amour

Triumphal March

GLAZOUNOV

ALEXANDER CONSTANTINOVICH GLAZOUNOV, son of a wealthy publisher, was born in St. Petersburg, August 10, 1865. His life, apart from musical accomplishments, has been an uneventful one. He has had no vicissitudes and possessed ample wealth with which to study and practise his art, and yet has made himself one of the great musicians of Russia. He began his studies at a very early age and displayed such ability that he attracted the notice of Balakirev, who recommended him to Rimsky-Korsakov. He made such rapid progress that he soon secured a European reputation as well as the admiration of Liszt, who aided him in various ways. His entire career has been spent in composition, conducting, and teaching. Balakirev was one of the most ardent champions of the New Russian School, but Glazounov did not immediately ally himself with it, though his sympathies lay in that direction. After his acquaintance with Liszt he came under German influences and grew fond of the classic forms, but at a later period he became a member of the New Russian circle, though he was not as conspicuous as the others, either in his advocacy of its principles or in the national character of his music.

Glazounov's catalogue contains eighty opus num-

bers, largely instrumental. He seems to care little about vocal music and has written no operas. His most familiar numbers are his third symphony in C minor; the symphonic sketches, "Une Fête Slave," and "Kremlin"; the suites, "Scenes de Ballet" and "An dem Mittelalter"; "Carneval Overture"; "Cortège Solenelle"; the ballet, "Ruses d'Amour"; and "Triumphal March." The latter was written for the Columbian Exposition at Chicago and was first performed June 7, 1893, at one of the concerts given by the Lineff Russian Choir, in the exposition orchestra series, led by V. J. Hlavac of St. Petersburg.

Glazounov's music is programme music of a high order and is especially conspicuous for its impressive harmonies, its picturesqueness and brilliant color. It is hard to imagine anything in music more realistic than his "Kremlin," in which the subject is treated as an historical pageant. There is always a meaning and purpose in Glazounov's music. His ballets, in which form he greatly excels, are not merely expositions of the dance rhythm, but illustrations of a subject, romantic or otherwise. He is at times fantastic, at times sentimental, at others sombre, but in whatever mood he appears he displays great imaginative power, joined to unusual orchestral skill and adherence to the regular forms.

GLEASON (Frederick Grant)

December 17, 1848–December 6, 1903

PRINCIPAL WORKS:

Otho Visconti

Montezuma

Culprit Fay

Praise Song to Harmony

Auditorium Festival Ode

Edris

GLEASON

FREDERICK GRANT GLEASON, organist, teacher, and composer, was born at Middletown, Connecticut, December 17, 1848. Music came to him as an heirloom, his father having been a flutist and his mother a pianist. He was intended for the ministry, but the intention was abandoned when it was found that he had decided musical ability. He began his studies with Dudley Buck and progressed so rapidly that in 1869 his parents sent him to Europe. He entered the Leipsic Conservatory and in the following year also studied in Berlin and London, under the best of teachers. Upon his return to this country he played the organ in Hartford and other Connecticut cities. In 1877 he went to Chicago, where he remained, teaching, composing, and taking an active part in the musical matters of that city until his death, December 6, 1903.

The catalogue of Gleason's compositions contains two operas, two symphonic poems, four cantatas, two oratorios (one partly finished), a sonata, overture, idyl, theme with variations for organ, a piano concerto, three trios for piano and strings, sketches for orchestra, and some church services and part songs. His best known works are the overtures to "Otho Visconti" and "Montezuma," and the can-

tatas "Culprit Fay," "Praise Song to Harmony," and the "Auditorium Festival Ode," which was written for the dedication of the Chicago Auditorium.

Gleason was one of the most honest and conscientious as well as one of the most industrious of composers. He has left a great quantity of music in manuscript which he once told the writer would stay upon the shelves until people wanted it, but whether they wanted it or not he should keep on writing. He was held in esteem in Germany and some of his works were first heard there, as has been the case with some other American musicians who have found Germany more appreciative than their own country. He was highly regarded by Theodore Thomas, who produced several of his instrumental compositions. He was a profound student and dipped deeply into the science of his art, a master of counterpoint, and so scholarly that his work appears deep and dry to the general hearer, all the more so, perhaps, that his harmonic far exceeds his melodic gift. He wrote also much in the Wagnerian manner at a time when Wagner had not become the vogue. All this worked against his popular success, but musicians and musical scholars recognize his great ability and appreciate his work. In addition to his creative ability he was an excellent critic because of his knowledge and his honesty.

GLINKA (Michael Ivanovich)

June 2, 1803–February 15, 1857

PRINCIPAL WORKS:

Overture "Jota Aragonese"

Overture "Night in Madrid"

Fantasia "Kamarinskaya"

A Life for the Tzar

Russlan and Lioudmilla

Valse Fantasie

GLINKA

MICHAEL IVANOVICH GLINKA, son of a military officer, was born June 2, 1803, at Novassposkai, Russia, and for some reasons may be styled the most conspicuous representative of Russian music. His early life in a country village gave him the opportunity of hearing folk-songs and they laid the foundation of his future fame. After several courses of study he began composition in 1822. Though he had but little theoretical training, he was from the first strongly attracted by the classical masters. After spending four years in government service, he went to Italy in 1828, where he became deeply interested in Italian music. In 1833 he went to Germany, where he began theoretical study, but the death of his father recalled him to Russia in 1834. The folk-song influence had now made such a deep impression upon him that he determined to write a national opera. The result was "A Life for the Tzar," which was given with great success. During the next four or five years he made trips to Spain, Germany, and France, and in the latter country became intimately acquainted with Berlioz. His last visit was to Germany, where he intended studying church music, but his plans were frustrated by his sudden death, February 15, 1857.

Glinka composed two overtures, two fantasias, three pieces of chamber music, forty pieces for piano, two operas, and many songs and choral works. He is not largely represented in the modern concert repertory, the pieces by which he is principally known being the overture "Jota Aragonese," constructed upon themes which he found in Spain; the fantasia "Kamarinskaya"; "Valse Fantasia"; and the overtures to his operas "A Life for the Tzar" and "Russlan and Lioudmilla."

Glinka's chief fame rests upon his unchallenged position as the founder of the modern Russian school of music. He took the folk-songs as he found them in all their crudity, refined and elevated them, placed them in rich harmonic settings, and sent them out into the world freshly orchestrated. He was not merely an adapter, however, for most of his melodies are original, but Russian in color and texture. One of his biographers says his music is cosmopolitan, representing the melodiousness of the Italian, the audacity and brilliancy of the French, and the solidity of the German. Liszt called him "The Prophet Patriarch of Russian Music," and Riemann characterizes him as "The Berlioz of the Russians — creator of a national musical tendency striving towards independence."

GLUCK (Christoph Willibald Ritter von)

July 2, 1714–November 15, 1787

PRINCIPAL WORKS:

Orpheus and Eurydice

Alceste

Iphigenia en Aulide

Iphigenia en Tauride

Armide

Echo et Narcisse

GLUCK

CHRISTOPH WILLIBALD GLUCK[1], son of the game-keeper of Prince Lobkowitz, was born at Waidenwang, near the Bohemian-Bavarian frontier, July 2, 1714. He first studied music in Prague, spent a short time in Vienna, and then went to Milan, where he finished his studies in harmony. In 1741 he began opera writing, and was so successful that he was invited to London to compose operas for the Haymarket Theatre. There he encountered unfriendly criticism from Handel, but it did not affect his warm admiration for the Handel oratorios. He next went to Paris, where he devoted himself to the study of æsthetics and languages. The next six years were spent in Vienna, where he had the good fortune to be the teacher of the capricious Marie Antoinette, though the little princess was always faithful to her master, especially after she became Queen of France. Subsequently he went to Paris and soon was the central figure in one of the fiercest quarrels in musical history. It was a contest between the followers of Rameau, Lully, and other French composers headed by Gluck, with the help of court

[1] After receiving the order of the Golden Spur in Rome, Gluck always wrote his name Christoph Willibald Ritter (or Chevalier) von Gluck.

favor, and the partisans of Italian opera headed by the Italian composer, Piccinni. Gluck was victor in the contest. In 1780 he returned to Vienna and died there November 15, 1787.

Gluck left fifty-four operas, one ballet, one cantata, one concerto, six symphonies which would be called overtures to-day, seven trios, seven sonatas, one quartet, one march, and some sacred music. His fame rests, however, upon the dramatic music of his operas, and of these he is now best known by five: "Orpheus," "Alceste," "Armide," "Iphigenia en Aulide," and "Iphigenia en Tauride." "Orpheus," his masterpiece, has still a place in the modern operatic repertory, but concert-room performances of his music are confined to the overtures of these five operas, the ballet music of "Orpheus," and the exquisite contralto aria from the same opera, "I have lost my Eurydice."

The leading characteristics of Gluck's music are its dignity, even severity, of style, intense dramatic expression, and poetic feeling. He greatly enlarged the scope of the orchestra by introducing the harp, giving more effective and individual use to the trombones and clarinets, and employing mutes. He also improved the overture. As to the proper service of the overture, he says himself: "It ought to indicate the subject and prepare the spectators for the character of the piece they are about to see." The chorus for the first time was raised by him to a position of importance. In short, he was the first to unite music with poetry, action, and dramatic situation. To this

GLUCK
(*After Auguste de St. Aubin*)

extent he was a reformer, and a forerunner of Wagner. In the preface to "Alceste," Gluck states his schemes in these words: "I endeavored to reduce music to its proper function, that of seconding poetry, of enforcing the expression of the sentiment of the situation and the interest of the situation without interrupting the action or weakening it by superfluous ornamentation. My idea was that the relation of music to poetry was much the same as that of harmonious coloring and well-disposed light and shade to an accurate drawing which animates the figures without altering the outlines."

Berlioz said of the instrumentation of "Alceste": "Of its kind I know nothing more dramatic, more terrible." Padre Martini said: "He combines in the music drama all the finest qualities of Italian and many of those of French music, with the great beauty of the German orchestra." Naumann, the critic, calls him "the father of the music drama." He characterizes Bach as the representative of the most elevated form of tonal lyricism, Handel as the embodiment of the perfected musico-epic, and adds, "It was left for Gluck to complete their work by perfecting the third great form, *viz.*, the dramatic, which the art of music has in common with her elder sister, poetry. It was he who set to it the final impress of liberty." There is one discordant note in the general laudation, however. Handel said his music was detestable and that he knew no more of counterpoint than his cook. But this harsh criticism was delivered in Gluck's earlier days, before he had grounded him-

self in his art, and at a time in Handel's operatic experiences when he did not enjoy the appearance of any one commissioned to write operas for the Haymarket. It was not uttered against the music of Gluck's which so deeply influenced Mozart, Spontini, Cherubini, Beethoven, and Wagner.

GODARD (Benjamin Louis Paul)

August 18, 1849–January 10, 1895

PRINCIPAL WORKS:

Scènes Poétiques

Diane

Symphonie Orientale

Symphonie Légendaire

Jocelyn

Jeanne d'Arc

La Vivandiére

Les Guelphes

Ruy Blas

GODARD

BENJAMIN LOUIS PAUL GODARD, the French composer, was born in Paris, August 18, 1849. After his preliminary musical studies he began his career as a viola player, and his work in composition by writing pretty songs and piano pieces. These in turn were followed by chamber music, descriptive pieces of a symphonic character, and operas. He has not generally been regarded as a great but as a talented composer. He died at Cannes, January 10, 1895.

Though not a great composer he was a prolific one. He has left three concertos, one sonata, one trio, one quartet, one symphony, one overture, one suite, seven symphonic sketches, seven operas, incidental music to Shakespeare's "Much Ado about Nothing," and over two hundred songs. Out of all this material it is possible occasionally to hear in the concert-room his "Scènes Poétiques," a sketch in four parts descriptive of the woods, fields, village, and mountains; and the suite "Jocelyn," arranged from the composer's opera of the same name.

Godard's music, though not great or learned, is agreeable for its picturesqueness, quaintness of ideas, gracefulness of instrumentation, and a certain dramatic strength in expression which is sometimes

forced into what might be called musical ranting. The wide difference in judgment of his music may be stated by citations from two eminent critics. Naumann, the German, thinks that "the praiseworthy sobriety evinced in orchestration, that nowhere leads the composer to exceed a proper employment of the means for the attainment of his poetical and instrumental coloring, gains for him a prestige over many of the present German opera composers." In contrast with this estimate by a German writer, one of his own countrymen, M. Adolphe Julien, says: "Godard has talent and would have more success if he had known how to impose a strict discipline upon his gifts and to judge his compositions more severely without thinking all the products of his facile pen merit the attention of the musical world. He has been intoxicated by praise and produced compositions the good qualities of which have been obscured by too hasty workmanship."

When doctors disagree, who shall decide? Or is this simply another illustration of the truth that the prophet is not without honor save in his own country?

GOLDMARK (Carl)

May 18, 1830

PRINCIPAL WORKS:

Country Wedding Symphony

Symphony in E Flat

Overture "Sakuntala"

Overture "Penthesilea"

Overture "Im Frühling"

Overture "The Bound Prometheus"

Overture "Sappho"

Overture "In Italien"

Scherzo in E Minor

The Queen of Sheba

Merlin

The Cricket on the Hearth

Goetz von Berlichingen

Der Fremdling

GOLDMARK

CARL GOLDMARK, son of a Jewish cantor, was born at Keszthely, Hungary, May 18, 1830. He made his first success as a violinist and was then sent to Vienna, where for several years he pursued his studies. He began composition shortly after his arrival there, and supported himself by piano teaching. It was about 1861 that some of his compositions first attracted general attention. He worked slowly, being engaged ten years upon his first opera, "The Queen of Sheba," and four years upon "Merlin," his second; but his instrumental works, particularly his overtures, have most surely established his fame. His eightieth anniversary was recently celebrated at Budapest.

Goldmark has written forty-five compositions with opus numbers, and five operas and several pieces of chamber music without. His works most frequently performed are the overtures, "Sakuntala," "Im Frühling," "The Bound Prometheus," "Sappho," "In Italia," and "Penthesilea," the beautifully descriptive "Country Wedding" symphony, or, more properly stated, symphonic poem in movements, the symphony No. 2 in E flat, and the scherzo, op. 45.

Though of Hungarian birth there is not a bar of his music that is Hungarian. It is thoroughly Ger-

man, the German of Wagner in its method of treatment and yet free from any taint of plagiarism. He is fond of Wagner and has been greatly influenced by him, and yet he is originally inventive in melody. His orchestration is extremely skilful and very original, as is shown in his "Country Wedding" symphony, which opens with a march and thirteen variations and closes with a dance. He is very fond of Oriental, particularly Indian scenes, as is shown by his choice of subjects — the Queen of Sheba, Sakuntala, Penthesilea, etc., and displays great skill in his use of the Oriental rhythms. If not a great composer he is one of the most pleasing in the modern German school.

GOUNOD (Charles François)

June 17, 1818–October 18, 1893

PRINCIPAL WORKS:

Messe Solenelle

Sappho

Nonne Sanglante

Faust

Philémon and Baucis

Le Tribut de Zamora

Mireille

Polyeucte

La Colombe

Romeo and Juliet

Gallia

Saltarello

Funeral March of a Marionette

The Redemption

Mors et Vita

GOUNOD

CHARLES FRANÇOIS GOUNOD, the most famous of modern French composers, was born in Paris, June 17, 1818. Having had the misfortune to lose his father at a very early age, he was brought up by his mother, who was an excellent pianist. In the Conservatory he studied with Halévy, Paer, and Lesueur, and to such good purpose that he secured the Prix de Rome. In Italy he devoted himself to the old masters, Palestrina in particular. From the first he had a religious tendency which sometimes led him into mysticism. His earliest compositions were masses, and upon his return to Paris he played the organ for religious service in one of the leading churches. At one time, indeed, he seriously contemplated taking orders, but eventually abandoned the idea and began the study of Schumann's and Berlioz's music. His "Messe Solenelle" first secured him the attention of the musical world. In 1851 he began composing operas. After some indifferent successes and many failures, he produced "Faust" and found himself world-famous. It was followed by other operas, but of these only two, "Romeo and Juliet" and "Mireille," have kept the stage. He also wrote two grand oratorios, "The Redemption" and "Mors et Vita," and a large num-

ber of songs and sacred music pieces. During the latter part of his life his religious tendencies began to influence him once more, and he spent his last days in meditations of a mystical character. He died October 18, 1893.

Gounod has left four cantatas, eight masses, one requiem, eleven operas, three symphonies, three oratorios, thirteen miscellaneous pieces, and a large number of songs and compositions for the piano. His best known operas, as already said, are "Faust," "Romeo and Juliet," and "Mireille." The most familiar excerpts from these operas in the concert-room are the Waltz Song, Jewel Song, the ballad, "King of Thule," some of the Kermesse music, and the "Soldiers' March" (though the latter is commonplace), from "Faust"; the song of Queen Mab and the Waltz Song, from "Romeo and Juliet"; and the overture to "Mireille." Other favorite concert numbers are the "Saltarello," "Funeral March of a Marionette," the "Meditation," an arrangement for soprano solo with instrumental obligato of Bach's first prelude, and the two songs "Nazareth" and "There is a Green Hill."

Though Gounod did not achieve classical excellence nor reach great dramatic heights, a fair estimate will place him in the rank of the great modern composers and pronounce him the leading modern exponent of the lyric drama. He was skilled in instrumentation, which is often ingenious and always resourceful and refined. His genius is lyric rather than dramatic. The garden scene music in "Faust" is the clearest

BEETHOVEN'S VISIT TO MOZART

evidence of this. He produced strong effects without strain or stress. His melodious gift was a generous one, his tone-color brilliant, and his climaxes effective. Romance shines in all his works as well as passion and sentiment, and at times there are glimpses of humor. "Sensuous but not sensual" might be written of all his compositions. Even his oratorios and other religious music have this quality of sensuousness joined to the mysticism which was characteristic of him. He had great reverence for German music and the Wagner influence is shown in his use of thematic material. In "Faust" he reached his highest mark. "Romeo and Juliet" is considered his second best work, but it says little more than is contained in "Faust" and does not say it as freshly or as well.

Personally, Gounod is one of the most interesting figures in the musical world. He was a man of the world, a student, a dreamer, a mystic, and given to religious exaltations. In one of these exaltations he sought to induce Père Lacordaire to join him in organizing an association for the regeneration of humanity by art. Musically he was fond of Bach, Mozart, and Beethoven, though he worshipped them from afar. But of Bach he greatly said: "If the greatest masters, Beethoven, Haydn, and Mozart, were to be annihilated by an unforeseen cataclysm, in the same manner in which the painters might be, through a fire, it would be easy to reconstruct the whole of music with Bach."

GRIEG (EDVARD HAGERUP)

June 15, 1843–September 4, 1907

PRINCIPAL WORKS:

Humoresken

Overture "Im Herbst"

Suite "Peer Gynt"

Suite "Am Holberg's Zeit"

Sigurd Jorsalfar

Two Elegiac Melodies

Norwegische Tänze

Scenes from "Olaf Trygvason"

Lyrische Stücke

Two Nordische Weisen

Piano Sonata in E Minor

Piano and Violin Sonata in G

Concerto in A Minor

GRIEG

EDVARD HAGERUP GRIEG, one of the most interesting figures in Scandinavian musical history, was born at Bergen, Norway, June 15, 1843. He was of remote Scotch descent, but is always regarded as a native Norwegian. He first studied with his mother, a cultivated amateur, and early attracted the notice of Ole Bull, who advised that he should be sent to Leipsic. He remained four years in that city and became well grounded in the classics, but not to such an extent as to divert him from a serious and life-long effort to refine and improve the music of his own country. Upon his return to Bergen he joined Nordraak, the composer, in a scheme for the establishment of a school of Northern music, and founded a society, the Euterpe, for the performance of works by Scandinavian composers, which he conducted for thirteen years. He also travelled in Germany and England as pianist and conductor, and was honored with a degree by Cambridge University. In 1874 he was pensioned by the government and the last years of his life were spent in retirement and devoted to composition. He died September 4, 1907.

Grieg was a prolific writer, though none of his works are upon the large symphonic scale. They are mostly lyric and many of his orchestral pieces are arrangements of pieces originally written for the piano.

Those best known are the "Im Herbst" overture; G minor quartet; the piano concerto in A minor; ballade, op. 24; improvisation on two Norwegian songs; "Norwegian Dances"; 'cello sonata in A minor; scenes from "Olaf Trygvason"; "Elegiac Melodies"; and the suites "Sigurd Jorsalfar," "Am Holberg's Zeit," and "Peer Gynt." The last named, arranged from incidental music which he furnished for Ibsen's well known drama, is unquestionably his masterpiece and clearly reveals his characteristics. It is purely lyric and yet influenced by the classical spirit. It is also purely national and yet is relieved of the crudities of the native music. It may be said of Grieg that "whatever he touched he adorned." His music is charming in style, abounds in original melodiousness, sentiment, and poetic feeling, and is always spontaneous. It is the native music presented in the best light, and this was Grieg's life-work. As to this work, Grieg himself once said: "We [referring to his friend Nordraak also] conspired against the effeminate Scandinavianism of Gade mixed with Mendelssohn, and with enthusiasm entered the new path along which the Northern school is now travelling." The criticism of Gade, the pioneer in the work of nationalizing Scandinavian music, is hardly deserved. There are critics who pronounce Grieg's music effeminate, and there are others who declare he has written no music great enough long to endure. Grieg has taken up the work where Gade left it and improved upon his predecessor. That much is certain. He is sentimental, poetical, lyrical, all of which Gade was. Perhaps he is more spontaneous, more inventive, and more cosmopolitan.

HADLEY (HENRY K.)

December 20, 1871

PRINCIPAL WORKS:

Symphony No. 1, "Youth and Life"

Symphony No. 2, "The Four Seasons"

Symphony No. 3 in B Minor

Ballet Suite

Overture "Hector and Andromache"

Salome

Culprit Fay

HADLEY

HENRY K. HADLEY, an American composer rapidly coming to the fore, was born at Somerville, Massachusetts, December 20, 1871. His father, who was a music teacher, gave him his earliest instruction and subsequently placed him in the New England Conservatory, where he had the advantage of study with Chadwick and other teachers. He devoted himself early to composition and before he was twenty-one had written a dramatic overture, string quartet, and several songs. In 1894 he went to Vienna and studied composition. In 1896 he returned to this country and took charge of a music school on Long Island for a few years. From 1905 to 1909 he toured the European continent as a conductor, in 1908 being one of the conductors at the Stadt Theatre, Mayence. In April, 1909, he returned to this country to take charge of the Seattle Symphony Orchestra.

Mr. Hadley's compositions include four overtures, one string quartet, one string trio, three ballet suites, three symphonies, one symphonic poem, one symphonic fantasia, one rhapsody for orchestra, one fest march, six choral pieces, over one hundred songs, and several piano pieces. His best known works in the concert-room are his symphonies, No. 1, "Youth and

Life," No. 2, "The Four Seasons," and No. 3 in B minor; ballet suite, No. 3; concert overture, "Hector and Andromache"; tone-poem, "Salome," and the rhapsody for orchestra, "Culprit Fay." The rhapsody was begun at Mayence in 1908 and finished while the composer was crossing the ocean in 1909. It took the prize offered by the National Federation of Music Clubs and was first performed by the Theodore Thomas Orchestra, May 28, 1909, and repeated October 29 of the same year.

As already intimated, Hadley is regarded as a rapidly growing composer. His music shows great native energy, careful thought, and scholarly knowledge. It is programmatic but not to excess. Indeed one of its salient characteristics is its saneness and freedom from exaggeration. He is in sympathy with the modern trend of music, and is often scientific in the mechanism of his work, but he does not allow his sympathy or his science to carry him beyond the bounds of intelligibility.

HAMERIK (ASGER)

April 8, 1843

PRINCIPAL WORKS:

Five Norwegian Suites

Five Symphonies

Trilogie Judaique

Trilogie Christliche

Der Wanderer

HAMERIK

ASGER HAMERIK, the Danish composer, son of a professor of divinity, was born at Copenhagen, April 8, 1843, but has been identified with music in this country so many years that he is entitled to be classed as an American composer. In his early youth he was a pupil of Gade and produced his first composition, a cantata, at the age of fifteen. In 1860 he studied the piano with Von Bülow in Berlin, but was advised by his teacher to devote himself to composition. He therefore went to Paris and studied orchestration with Berlioz, remaining with him seven years, and indeed used to boast of being his only pupil. He came to the United States in 1872 and was for twenty-six years head of the musical conservatory of the Peabody Institute at Baltimore, during which time he organized the Peabody Symphony Orchestra. The King of Denmark, always in sympathy with musical progress, honored him with Knighthood.

Hamerik's catalogue contains six symphonies, two trilogies, five operas, five orchestral suites, one requiem, one Ave Maria, two cantatas, five large choral works, two orchestral fantasias, one quintet for piano and strings, one overture, one march, one romanza for 'cello, and many songs. His best known concert-room pieces are the first and third orchestral suites

and the Jewish and Christian trilogies, though the latter are given infrequently.

Hamerik's music reflects the qualities of that of Gade, his first teacher. His Northern suites are characterized by their lyric qualities and are specially interesting because of his treatment of Norse melodies and the Norse dance music. His six symphonies, "Poétique," "Tragique," "Lyrique," "Majesteuse," "Sérieuse," and "Spirituelle," are charming in their lyric flow and aptly illustrate their titles, though they are in no sense programmatic. The qualities of his music are lyric grace, refinement, bright, clear instrumentation, humor, and gaiety. It never strains for effect, never rises to great heights. These are old-fashioned qualities, which may be the reason why his music is now so seldom heard.

HANDEL (George Frederick)

February 23, 1685–April 14, 1759

PRINCIPAL WORKS:

Messiah

Samson

Saul

Israel in Egypt

Judas Maccabæus

L'Allegro and Penseroso

Acis and Galatea

Zadok the Priest

Water Music

Dettingen Te Deum

Utrecht Te Deum

The Harmonious Blacksmith

St. Cecilia Ode

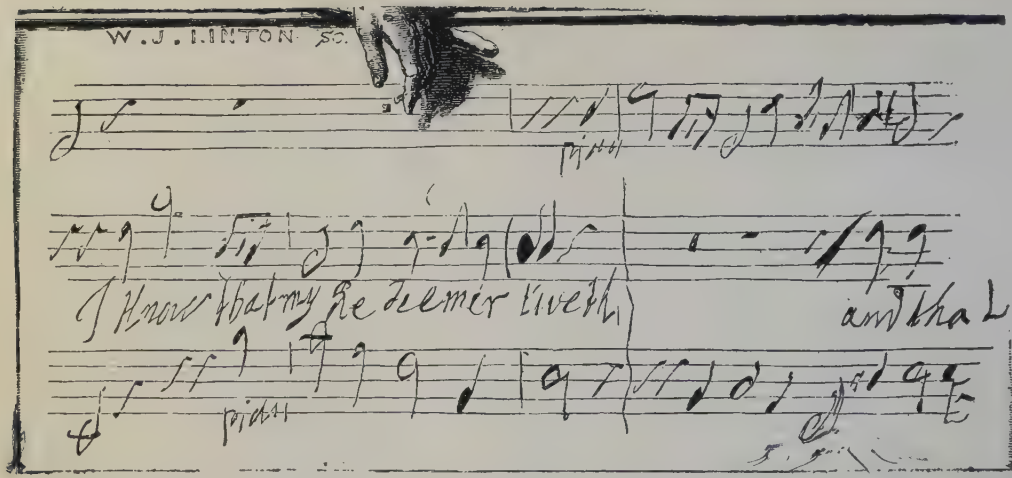
HANDEL

GEORGE FREDERICK HANDEL,[1] one of the world's greatest composers, was born at Halle, Saxony, February 23, 1685. His father, who was a surgeon and had a contempt for musical art, intended his son to be a lawyer, but the boy, who was as obstinate as his father, would have none of the law and from the first determined to be a musician. His father at last was forced to yield and the son began his career as an organ pupil. He next went to Berlin, where he studied the fundamentals of music as well as various instruments, then returned to Halle, and became cathedral organist. In 1703 he played in an orchestra at Hamburg, of which he eventually became leader, and in that capacity produced his first opera, "Almira." The years between 1706 and 1716 were spent in Italy, Germany, and England, where many of his works were produced. In the last named year he was appointed chapel master to the Duke of Chandos — a position which he held for three years. During a part of this time he gave lessons to the daughter of the Prince of Wales. He also directed the opera at the Royal Academy of Music. It was at this time his troubles began, owing

[1] Handel, who spent much of his time in England, eventually became a naturalized British citizen. In England his name is written "Handel"; in Germany, "Händel."

to the fierce opposition of his Italian rivals. Nothing daunted, he pursued his way, eventually becoming a partner in the management of the King's Theatre. Troubles increased, his partner died, and at last he became sole impresario, only to end in bankruptcy. His many disappointments and the strain of resisting the attacks made upon him undermined his health. He gave up opera and devoted himself to sacred compositions, which he said were "best suited to a man descending in the vale of years." At the age of fifty-three he began writing those immortal works which culminated in the sublime "Messiah" and established his fame forever. But fresh troubles involved him, and in 1745, for the second time, he became a bankrupt. In 1746 he resumed composition only to encounter his greatest of sorrows. He was attacked by disease which ended in blindness, though after his loss of sight he continued conducting his orchestra and playing organ concertos. He died in his seventy-fourth year, April 14, 1759, and was honored with burial in Westminster Abbey.

Handel was a composer of prodigious industry and produced his works with almost incredible rapidity. He has left forty operas, twenty-seven oratorios, twenty-nine suites, forty concertos, twenty-seven sonatas, besides a great number of fugues, masques, serenades, anthems, odes, interludes, Te Deums, songs, and chamber-music pieces. His operas, as a whole, are obsolete, but of his oratorios and miscellaneous music the following are still in the modern repertory: the oratorios "Samson," "L'Allegro and



FROM HANDEL'S SCORE OF "THE MESSIAH," FACSIMILE OF HIS HANDWRITING

Penseroso," "Saul," "Israel in Egypt," "Judas Maccabæus," and "The Messiah"; the masque "Acis and Galatea"; the coronation anthem, "Zadok, the Priest"; the "Water Music"; the Dettingen and Utrecht Te Deums; and "The Harmonious Blacksmith." Many of his concertos, especially those in F major and D minor, are still in use by organists. The favorite excerpts from his vocal works are the tenor aria, "Love in her eyes sits smiling," and the bass aria, "Oh, ruddier than the cherry," from "Acis and Galatea"; the aria, "The Lord is a man of war," for two basses, and Miriam's song, "Sing ye to the Lord," from "Israel in Egypt"; the "Dead March," from "Saul"; the bass aria, "Honor and Arms," and the soprano aria, "Let the bright Seraphim," from "Samson"; the triumphant "See the conquering hero comes," from "Judas Maccabæus"; the beautiful aria, "Waft her, angels," from "Jephthah"; and the tenor aria, "Every valley shall be exalted," the alto arias, "O Thou that tellest" and "He was despised," the baritone arias, "Why do the nations" and "The trumpet shall sound," the soprano aria, "I know that my Redeemer liveth," and the sublime "Hallelujah Chorus," from "The Messiah." Besides these, the contralto aria, "Lascia ch' io pianga," and the "Largo" are among the most popular pieces on modern concert programmes. The former was written as a sarabande in his first opera "Almira," and thence transferred as a song to his opera "Rinaldo." The familiar "Largo" is from his opera "Xerxes," where it appears as an aria in the title role.

The Handel of opera is forgotten; the Handel of oratorio is immortal. He was the greatest choral writer of the world. It is unnecessary to go farther than the double choruses of "Israel in Egypt" or the "Hallelujah" of "The Messiah" to confirm this statement. Their massiveness, grandeur, and simplicity withal have never been surpassed. The domain in which he reigned absolute was the vocal. He kept the orchestra subservient to the voice, making it in reality the accompaniment. Had he had the resources of the modern orchestra at his command instead of one composed mostly of strings and reeds without clarinets, he might have made it more independent. Coerne, in his recent excellent work, "The Evolution of Modern Orchestration," admirably says: "Handel learned to regard the orchestra not as an unenthralled entity, but rather as the chief ally of oratorio, for which the corner-stone was Italian melody, the foundations simple harmonic progressions, and the superstructure the human voice, surrounded by an orchestral trellis, and the resultant was a massive tonal edifice." He was a melodist of the first rank, but where he could find a melody which better suited his purpose he did not hesitate to appropriate it, which has left him open to the charge of plagiarism. But he never concealed his theft, if theft it may be called. He took boldly, grandly, and unblushingly. He never disguised what he took or sought to cover it up. And he stole from himself freely. As has already been said, he worked industriously and rapidly. He was teacher, chapel master, organist, harpsi-

chordist, oboist, conductor, and impresario, and he wrote in almost every musical form. He wrote the opera of "Rinaldo" in fourteen days, "Israel in Egypt" in twenty-seven, and the immortal "Messiah" in twenty-four. Such work is well-nigh inspiration. His operas have long been gathering dust upon the shelves of the libraries, but his oratorios still remain as among the grandest expositions of sacred music. "The Messiah" overshadows them all in grandeur and sublimity, universal in its appeal, immeasurable in its power. It is one of the imperishable creations of genius and will command reverence to the end of time.

HAYDN (Franz Josef)

April 1, 1732–May 31, 1809

PRINCIPAL WORKS:

Symphony "Le Midi"

Symphony "Le Soir"

Symphony "L'Ours"

Symphony "Le Matin"

Symphony "Farewell"

Symphony "Military"

Symphony "Oxford"

Symphony "Surprise"

Symphony "Clock"

Symphony "Chase"

Symphony "Children's"

Symphony "Queen of France"

Symphony "With the Kettle-drum Roll"

The Creation

The Seasons

Salomon Quartets

Emperor's Hymn

Various Trios

HAYDN

FRANZ JOSEF HAYDN, almost universally called "Papa" or "Father" Haydn, by his countrymen, son of a wheelwright, his mother at the time of her marriage a cook in service, was born at Rohrau, Austria, April 1, 1732. His father was a tenor singer and played his own accompaniments upon the harp. Indifferent as his performances were, they inspired the boy with the love of music. Frankh, a distant relative, was his first instructor, but his pupil soon outstripped him. Haydn was then sent to Reutter, a Viennese chapel master, who employed him as a chorus boy. He studied at the same time in the cantorei of Saint Stephen, but when his voice changed he was sent out into the world to earn his own living. He soon obtained employment as an accompanist for the Italian teacher Porpora and also served him in a menial capacity. He was fortunate in meeting many musicians, among them Gluck, who was so struck with the boy's attainments that he advised him to go to Italy and study. In 1755 he made a long visit to the summer home of Herr von Fürnberg, a Viennese connoisseur, and during his stay there wrote for his patron's orchestra some light music as well as his first symphony and some quartets. The next year he returned to Vienna and was ap-

pointed chamber composer to Count Morzin, for whom he wrote many compositions. His good fortune began when Prince Esterhazy made him chapel master at Eisenstadt, where he was conductor of the orchestra as well as of a considerable choir of trained singers. It was at Eisenstadt that he wrote several of his best works. The Prince died in 1790 and Haydn returned to Vienna. There he met Salomon, a London impresario, who made a contract with him for concerts in that city. He remained there a year, composing and conducting concerts with great success, and received the honor of a degree at Oxford. In 1792 he was again in Vienna, where Beethoven was his pupil for a short time. In 1794 he made a second visit to London, where he repeated his former triumphs. In 1795 he went back to Vienna and produced a long series of compositions, culminating in his greatest sacred work, "The Creation" (1798). Ill health and the infirmities of age at last forced him into seclusion. His last appearance in public was at a performance of his "Creation." He died in Vienna, May 31, 1809, in his seventy-seventh year, during the bombardment of the city by the French. He was buried in the suburbs of Vienna, but subsequently his body was reinterred at Eisenstadt, where his happiest years had been spent.

Haydn was a most prolific composer, and left about fifteen hundred works, some of which, however, are of doubtful authenticity. His catalogue includes one hundred and fifty-seven symphonies, fifty-five concertos, sixty-eight trios, eighty-three quartets, sixty-

HAYDN CROSSING THE ENGLISH CHANNEL

(It is said that Haydn thus received the inspiration for "The Creation")

six sonatas, four hundred minuets and waltzes, fifteen masses, thirteen offertories, five oratorios, twenty-four operas, four hundred and eight songs, forty-two canons, and one hundred and sixty-three pieces for the instrument known as the baryton.[1]

His best known works to-day are the symphonies "Le Midi," "Le Soir," "L'Ours," "Le Matin," "Farewell," "Military," "Oxford," "Surprise," "Clock," "Chase," "Children's," "Queen of France," and the symphony "With the Kettle-drum Roll"[2]; the oratorios "Creation" and "The Seasons"; the Salomon series of quartets; the 'cello concerto in D major; trio in G major, No. 1; and the "Emperor's Hymn" ("Gott erhalte Franz den Kaiser"), which has been adopted as the Austrian national hymn. There is hardly a concert season in which some of his symphonies are not performed. The favorite numbers in "The Creation" are the sublime chorus, "The Heavens are telling"; solo and chorus, "The marvellous work"; the soprano solos, "With verdure clad" and "On mighty pens"; the tenor solo, "In native worth"; the bass solo, "Rolling in foaming billows," and the beautiful duet, "Graceful consort"; two numbers from "The Seasons," the chorus "Come, gentle Spring," and the duet "Ye gay and painted fair" often figure in modern concert programmes.

To Haydn is given the credit of being the creator

[1] An instrument of the viol family.

[2] Haydn himself affixed titles to but few of his symphonies. Most of these cited, as well as others, originated purely in the popular fancy.

of the modern symphony and sonata form. He greatly enlarged the former and made its style of construction permanent. He extended the movements and made them clearer and more independent. He perfected the quartet to such an extent that Mozart said he learned the quartet from him. He also greatly improved and enriched the sonata. He established the balance of the orchestra, and developed instrumental resources by a freer use of instruments and an increase of their individual expression, by assigning special effects to special instruments. This is particularly noticeable in his oratorios, where the orchestra not alone is adjusted proportionately to the voice, but plays a conspicuous part in description.

Humor is a distinguishing characteristic of Haydn's music, as is conspicuously shown in descriptive parts of "The Creation," in his "Surprise Symphony," and in many of the quartets. It is humor of a cheerful, sunny, delicate kind and unquestionably temperamental. A youthful freshness indeed is found in all his work, for he rarely included the sombre or tragic in his brilliant tone-painting. His fondness for melody may be told in his own words: "It is the air which is the charm of music. The invention of a fine melody is a work of genius." In a word, melodiousness, simplicity, delicacy, originality, clearness, cheerfulness, and the absence of extravagance or sensation are the principal characteristics of his music.

The familiar prefix to his name, "Papa," shows what manner of man Haydn was and how he endeared

Heute Dienstag den 19ten März 1799.

wird in dem K. K. Hoftheater nächst der Burg

aufgeführt:

Die Schöpfung.

Ein Oratorium

in Musik gesetzt

von Herrn Joseph Haydn, Doktor der Tonkunst, und hochfürstlich-Esterhäzyschen Kapellmeister.

Nichts kann für Haydn schmeichelhafter seyn, als der Beyfall des Publikums. Den zu verdienen hat er sich stäts eifrigst bestrebt, und ihn bereits oft, und mehr, als er es sich versprechen durfte, zu erwerben das Glück gehabt. Nun hoffet er zwar für das hier angekündigte Werk diejenige Gesinnung, die er zu seinem innigen Troste und Danke bis jetzt erfahren hat, ebenfalls zu finden; doch wünscht er noch, daß auf den Fall, wo zur Aeusserung des Beyfalls sich etwann die Gelegenheit ergäbe, ihm gestattet seyn möge, denselben wohl als ein höchstschäzbares Merkmahl der Zufriedenheit, nicht aber als einen Befehl zur Wiederhohlung irgend eines Stückes anzusehen, weil sonst die genaue Verbindung der einzelnen Theile, aus deren ununterbrochenen Folge die Wirkung des Ganzen entspringen soll, nothwendig zerstöret, und dadurch das Vergnügen, dessen Erwartung ein vielleicht zu günstiger Ruf bey dem Publikum erwecket hat, merklich vermindert werden müßte.

Der Anfang ist um 7 Uhr.

Die Eintrittspreise sind wie gewöhnlich.

Die Worte werden bey der Kasse gratis ausgegeben.

FACSIMILE OF ANNOUNCEMENT OF FIRST PERFORMANCE OF HAYDN'S "CREATION"

himself to his countrymen. Naumann says of this: "He spoke a musical language that appealed with the same directness to the skilled artist as to the merest layman. His younger contemporaries called him 'Father Haydn,' an affectionate mode of address that has remained up to this day, and, what is significant, one not accorded to any other of the great masters." He was at all times most devout and had a childlike trust in Divine Providence. He inscribed at the beginning of every composition, "In Nomine Dei," and at the end, "Laus Deo." When one of his friends asked him how he could have gaiety even in his sacred compositions, he answered: "I cannot help it. I give forth what is in me. When I think of the Divine Being, my heart is so full of joy that the notes fly as from a spindle, and as I have a cheerful heart He will pardon me if I serve Him cheerfully." This cheerfulness he preserved through his life in spite of many perplexities, not the least of which were domestic persecution by a nagging wife. Of his composition of "The Creation," he said: "I was never so devout as then. Daily I prayed for strength to express myself in accordance with His will."

Two personal citations throw a clear light upon Papa Haydn and his work. When about to depart for London, Mozart was solicitous for him because he could not speak English. Haydn replied: "My language is understood by the whole world." In his old age, and not long before his death, he said to a friend: "I know that God appointed me a task.

I acknowledge it with thanks, and hope and believe I have done my duty and been useful to the world. May others do likewise." His life was honest, clean, cheerful, and devout. His music has immortal youth. He is the most lovable among the great masters of music.

HOFMANN (Heinrich Karl Johann)

January 13, 1842–July 16, 1902

PRINCIPAL WORKS:

Frithjof Symphony

Hungarian Suite

The Fair Melusina

Nornengesang

Harold's Brautfahrt

Suite "Im Schlosshof"

Armin

Aennchen von Tharau

Wilhelm von Oranien

HOFMANN

HEINRICH KARL JOHANN HOFMANN was born in Berlin, January 13, 1842. He began his musical career as a chorister, and after studying at a conservatory, conducted by Kullak, earned his livelihood by piano-playing and teaching. His earliest compositions were piano pieces. He produced a comic opera in 1869, but his music did not attract general attention until a suite for orchestra, his sixteenth work, appeared in 1873. He was busy for some years in composition and his music had quite a vogue, especially in Germany, but for some unaccountable reason it ceased at last to interest and when he died, July 16, 1902, he was well-nigh forgotten.

His compositions include six operas, four suites, one symphony, seven cantatas, one concerto, two quartets, one octet, two serenades, and a considerable number of songs, concerted vocal works, and piano pieces. He is principally known in the concert-room to-day by his "Frithjof Symphony" and his cantata "The Fair Melusina." While his music is not great, it is characterized by much melodic charm and graceful romantic sentiment — qualities which are especially manifest in the "Frithjof Symphony," which is his best work.

HUMPERDINCK (ENGELBERT)

September 1, 1854

PRINCIPAL WORKS:

Hänsel and Gretel

Das Glück von Edenhall

Die Königskinder

Dornröschen

Moorish Rhapsody

Die Heirath Wider Willen

HUMPERDINCK

FEW composers have sprung as suddenly into public fame and favoritism as Engelbert Humperdinck. Is he to share the fate of Hofmann and be so soon forgotten? Humperdinck was born in Sigburg, Germany, September 1, 1854. His musical education began in the Cologne Conservatory under Hiller and was continued in Munich under Lachner and Rheinberger. His conservatory prizes enabled him to go to Italy, where he met Richard Wagner, who recognized his ability and showed him many favors. Subsequently he visited France and Spain, remaining two years in the latter country and teaching at Barcelona. In 1887 he returned to Cologne and shortly afterwards taught music at Frankfort-on-the-Main. In 1896 the Emperor secured for him the appointment of professor in Berlin, to which city he removed in 1900. He has made it his home since that time and held many high positions.

Humperdinck's compositions are not numerous. It would almost seem indeed that he is resting upon the fame of his masterpiece, "Hänsel and Gretel." Besides this opera he has written two others, incidental music to "The Königskinder" which he is now rewriting as an opera, the "Moorish Rhapsody," a humoreske for orchestra, a setting of the clown's

songs from "As You Like It" with piano or harp accompaniment, and choral pieces for *männerchor* and mixed voices. His music in the concert-room is principally confined to the prelude and other excerpts from "Hänsel and Gretel" and the "Moorish Rhapsody."

Humperdinck's sudden popularity has already been mentioned. It was his fairy opera "Hänsel and Gretel" which achieved it. Its success was phenomenal. Its story is captivating, the music no less so. It came at a time when the operatic world was engaged with some of the successes of the young Italian school, but it struck a note so much higher and so much more beautiful that the young Italians found their admirers deserting them and leaving their *intermezzi* to the street organs. In "Hänsel and Gretel" a child's story was set to music of a high order. The forest scene, the children's prayer, and the fourteen angels, what could be more childlike? What could be more beautiful or elaborate than the scoring which accompanies them? It has been said that the composer spent two years in Spain. The "Moorish Rhapsody" is a reminiscence of that visit — not great music, but clever in a descriptive way.

Humperdinck's music shows that he is a master of technic. While folk-music is at the basis of his work and most skilfully handled, yet he has melodic originality. His motives are very individual and are used in such a way as to enhance expressiveness. Streatfeild pronounces him the "first German composer of distinct individuality since Wagner." Some have

regarded him as the successor of Wagner, but this is not yet apparent. He shows his influence, but he has only created thus far one great work — a work which entitles him to the highest rank as a romantic composer. But is "Hänsel and Gretel" to have no successor? Perhaps it will be "The Königskinder."

D'INDY (Paul Marie Théodore Vincent)

March 27, 1851

PRINCIPAL WORKS:

Overture "Piccolomini"

Wallenstein Trilogy

Overture "Antony and Cleopatra"

The Enchanted Forest

String Quartet in A

Symphonic Variations "Istar"

Symphonies Nos. 1 and 2

Fervaal

L'Etranger

Le Chant de le Cloche

D'INDY

PAUL MARIE THÉODORE VINCENT D'INDY, one of the most learned and influential of the modern French composers, was born in Paris, March 27, 1851. His success has been largely due to César Franck, who was his friend, adviser, patron, and teacher. After studying the piano, organ, and harmony with that master he went to Germany and there met Liszt, who also had an important influence upon his progress. After his return to Paris he was chorus master for Colonne, the conductor, and to secure a knowledge of orchestral instruments and resources offered his services as kettle-drummer in his band. He remained with it three years and then began the serious work of composition with results which have made his name widely known in the musical world. He has written for the stage, the chamber, and the concert-room, his instrumental work showing him at his best. He has also written many scholarly treatises on music and has received high honors in France, Spain, Belgium, and Holland.

D'Indy has written five symphonies, four operas, five quartets, two overtures, and a large number of minor works for the piano and strings, including also songs, cantatas, and sacred music. Those best known

are the "Piccolomini Overture," which was subsequently included in his masterpiece, the symphonic trilogy "Wallenstein's Camp"; the first symphony; symphonic variations, "Istar"; the symphonic poem, "Enchanted Forest"; and the prelude to his opera, "Fervaal."

The chief feature of D'Indy's music is its unvarying seriousness and earnest character. There is no humor, no extravagance, or striving after effect. It is deep, thoughtful, and scholarly. He is a master of harmony, his melody not being individual but part of the solid structure. While he has written in many different forms he remains conspicuously a symphonist, as is shown in the "Wallenstein" trilogy, his greatest work. His scores are complicated and reveal the deep musical thinker, but the details are always interesting and the tone-colors pleasing even when sombre. He has taken for his exemplars Schumann, Berlioz, and Wagner. He was a great admirer of the latter, helped him in the initial performance of the "Nibelung Trilogy" at Baireuth, and was one of his strongest champions in Paris, at a time when it required courage to advocate the "music of the future." He is regarded as the leader of the new French modern school and is one of the founders of the French National Society of Music.

KAUN (Hugo)

March 21, 1863

PRINCIPAL WORKS:

Festival March and Hymn to Liberty

Symphonic Poem "Vineta"

Humoresque "Sir John Falstaff"

Fröhliches Wandern

Idyll

Symphonic Prologue "Mary Magdalene"

Symphonic Poem "Minnehaha"

Symphonic Poem "Hiawatha"

Der Maler von Antwerp

String Quartet in F Major

String Quartet in D Minor

KAUN

HUGO KAUN, though he has written both in this country and in Germany and has had his works produced in both places, has not yet been fortunate enough to get his name into the dictionaries or encyclopædias. He was born in Berlin, March 21, 1863, but he first studied in this country, Bernhard Ziehn, the eminent contrapuntist, grounding him in harmony and orchestration. He lived in Milwaukee for several years and was discovered by Theodore Thomas, who brought out many of his earlier compositions. A few years ago he went to Germany, where he has since remained, devoting himself to composition.

No official list of his works has been published, but those thus far produced in this country are "Festival March and Hymn to Liberty," written for the dedication of the seventh season of the Thomas Orchestra; symphonic poem "Vineta"; the overture to his opera, "Der Maler von Antwerp"; "Sir John Falstaff," a humoresque, dedicated to Theodore Thomas; four pieces for small orchestra, "Fröhliches Wandern"; "Idyll" in waltz tempo; "Albumblatt" and "Rondo"; symphonic prologue, "Mary Magdalene"; and two symphonic poems, "Minnehaha," based upon the famine scene in Longfellow's poem, and "Hiawatha," based upon the "wooing and departure."

Kaun's music is always scholarly, somewhat massive in structure and involved in mechanism, and betrays a strong leaning towards Wagnerism. It has not succeeded in achieving great popularity in this country, as it is somewhat dry and difficult for the average concert-goer, but report speaks highly of some of his recent compositions in Germany.

KELLEY (Edgar Stillman)

April 15, 1857

PRINCIPAL WORKS:

INCIDENTAL MUSIC TO "MACBETH"

INCIDENTAL MUSIC TO "BEN HUR"

CHINESE SUITE "ALADDIN"

PURITANIA

GULLIVER IN LILLIPUT

KELLEY

EDGAR S. KELLEY, the American composer, was born at Sparta, Wisconsin, April 15, 1857. His father was a revenue official and his mother a musician. From 1870 to 1876 he pursued his musical studies with Western teachers, afterwards going to Stuttgart, where he studied for four years. After returning to this country he settled in San Francisco, where for several years he played the organ, both in that city and in Oakland. By his criticisms for a San Francisco newspaper and his writings for various musical periodicals, as well as by his compositions, he did excellent service in advancing the cause of music on the Pacific coast. He also made an Eastern tour as conductor of a comic opera troupe, during which he brought out one of his own operas, "Puritania," with much success in Boston, where it had a run of over one hundred performances, but for some reason it did not meet with corresponding success elsewhere. Since that time he has devoted himself to composition, criticism, magazine contributions, and lecturing.

His works, which are mostly in manuscript, include one opera, one suite, a piano and string quartet, one symphony, a wedding ode, a theme and variations for string quartet, incidental music to "Macbeth"

and the spectacular play of "Ben Hur," and several songs and minor pieces for piano. His best known works are his opera "Puritania" (though its knowledge, as has been said, is limited to the East), the fanciful Chinese suite "Aladdin," the incidental music to "Ben Hur," the pretty lyric "The Lady picking Mulberries," and the "Macbeth" music, his masterwork, which has been performed often by orchestras.

Kelley's music belongs largely to the realm of fancy and combines the poetical, the dramatic, and the musical, always ingeniously, sometimes audaciously. He is not averse to the use of the most eccentric devices to produce effects, and it may be said in extenuation that he succeeds in producing them. His realism, for instance, in his "Gulliver in Lilliput" symphony and his Chinese suite is quite as extraordinary and extravagant as that of Richard Strauss in his "Don Quixote," and those who delight in the latter should go into ecstasies over Kelley's two works just mentioned. For weird fancy and realistic description, he belongs to the Strauss class. His masterpiece, the "Macbeth" music, is boldly and effectively programmatic.

LACHNER (FRANZ)

April 2, 1803–January 20, 1890

PRINCIPAL WORKS:

Symphony in D Minor

Eight Orchestral Suites

Moses

Die Vier Menschenalter

Requiem

LACHNER

FRANZ LACHNER, who came into music by inheritance, was born at Rain, Bavaria, April 2, 1803. His father, who was twice married, was an organist. Theodora, daughter by first marriage, was an organist. Franz, Ignaz, and Vincenz, and his sisters Thekla and Christiane, by the second marriage, were also organists, and all the brothers were composers. Franz began his studies in Vienna in his nineteenth year. In 1826 he was made vice-chapelmaster at the Kärnthnerthor Theatre, and in the following year chapel master. He held this position until 1834, when he went to Mannheim as opera conductor. In 1836 he was court chapel master at Munich, and in 1852 general director of music, a position which he held until 1865, when he retired upon a pension, owing to his disgust at the rapid progress of the Wagner cult. Lachner died January 20, 1890.

Lachner's catalogue contains one hundred and ninety opus numbers, including two oratorios, four operas, eight symphonies, five string quartets, eight orchestral suites, two Stabat Maters, three masses, a requiem, and a great number of psalms, motets, sonatas, fugues, songs, and works of chamber and orchestral music. His suites are best known on modern concert programmes, and among them the opus 113, No. 1, is a great favorite.

Lachner has been generally considered a dry composer. Some critics have called his work "chapel master music." Evidently this has come from his great learning and his profound mastery of counterpoint. His compositions display more of the ancient than the modern style, for he was exceedingly suspicious of all innovations and so-called improvements. He was one of the most prominent figures in the musical world before Wagner made his appearance, and gathered many distinguished pupils about him. His suites are his most important works. Riemann says of them that they occupy a distinct place in musical literature. "Sovereign command of contrapuntal devices combined with nobility of invention will secure for them in the future greater appreciation than is accorded them at the present day." And Naumann pays him this tribute: "The fact that Franz Lachner by the works of a lifetime proved himself worthy of the companionship of his contemporaries, Weber and Schubert, shows how much talent was necessary in order to aspire to the level of that independent Romantic school of which the two great masters were the unconscious founders, and which is imbued with the warmth of inner life."

LALO (Edouard Victor Antoine)

January 27, 1823–April 22, 1892

PRINCIPAL WORKS:

Violin Concerto in F

Spanish Symphony

Allegro Symphonique

Le Roi d'Ys

Norwegian Fantasia

Norwegian Rhapsody

Concerto Russe

Ballet Namouna

Symphony in G Minor

Nevon, Pantomime

La Jacquerie

LALO

EDOUARD VICTOR ANTOINE LALO, a distinguished French composer, was born at Lille, January 27, 1823. His life was uneventful, aside from his musical work, as he travelled little and devoted himself to composition in Paris all his days. He began his musical studies with the violin and also played the viola in a string quartet. The stringed instruments evidently were his favorites as much of his writing is for them. His first composition was an unsuccessful opera and was followed by violin concertos which Sarasate made famous and which still remain concert-room favorites. He was preëminently a concert-room composer. Lalo died April 22, 1892.

Though Lalo has left no great works, his musical service was regarded as so important that it secured him the decoration of the Legion of Honor. He has left four operas, four concertos, a symphony and symphonic sketches, considerable chamber music, and a large number of serenades, fantasias, rhapsodies, allegros, mostly for violin, violoncello, and piano, and songs. His most familiar works are the Spanish symphony for violin and orchestra; two concertos written for Sarasate and great favorites with all violinists; the suite "Namouna," originally written

as a grand ballet; the 'cello concerto in D minor, "Norwegian Rhapsody"; and the overture to the opera, "Le Roi d'Ys." He was a devoted student of Beethoven, Schubert, and Schumann and an ardent admirer of Wagner, though the latter's influence is not clearly perceptible in his music. His work is specially noticeable for its spontaneity, grace, and richness of tone-color, as exemplified in his "Spanish Symphony" and "Norwegian Rhapsody." Sarasate has been called the poet of violin-players. Lalo, who wrote for him, might well be called one of the poets of music.

LEONCAVALLO (Ruggiero)

March 8, 1858

PRINCIPAL WORKS:

Tommaso Chatterton

Italian Renaissance Trilogy

I Pagliacci

Roland

Maia

LEONCAVALLO

RUGGIERO LEONCAVALLO, son of a magistrate, and one of the composers of the young Italian school, was born at Naples, March 8, 1858. After studying the piano for a time he secured admission in the Naples conservatory and at eighteen produced his first opera, "Tommaso Chatterton," which proved a failure. His poverty forced him to teaching and *café* playing, and in this manner he earned his living, not only in Naples but in other cities which he visited. Upon his return to his native city he conceived a trilogy, after the manner of Wagner's "Nibelung," the subject of which was the Italian Renaissance, and the parts, "I Medici," "Savonarola," and "Cesare Borgia." The first part was produced but failed, and the other two parts, if finished, have not been produced. After his second failure, he wrote "I Pagliacci," which made a decided success. Many others of his works also failed and at last he produced "Roland" under the patronage of the Emperor of Germany, but this too shared the fate of its predecessors.

Leoncavallo has written nine operas, a symphonic poem, a ballet, and some songs, and of all his work one opera alone has been accepted. "I Pagliacci" still holds its place in the operatic repertory and its

Prologue is a favorite number in the concert-room. He has failed in all his large works and succeeded in one of his smallest. "Pagliacci" is a squalid, tragical story of strolling players, clearly inspired by Mascagni's "Cavalleria Rusticana." The proposed trilogy was too vast a subject for a musician of his ability. He is theatrical and sensational and for genuine talent not to be compared with Mascagni, much less with Puccini, his contemporaries. He is not a spontaneous and rarely an original melodist. His music abounds in reminiscences of other composers, particularly Wagner, Verdi, and Meyerbeer, and some of his scores inevitably recall "Siegfried," "Rigoletto," and "The Huguenots." He is strongest in his orchestral work, which is often impassioned and exceedingly dramatic. He has written all his librettos, and these, together with his essays, letters, and fugitive contributions to musical literature, suggest that a good *littérateur* has been spoiled to make a mediocre composer. His latest opera, "Maia," was produced in Rome early in 1910 and, it is said, made a success.

LISZT (FRANZ)

October 22, 1811–July 31, 1886

PRINCIPAL WORKS:

Divina Commedia Symphony

Faust Symphony

Episodes from Lenau's "Faust"

Tasso

Les Préludes

Berg Symphone

Mazeppa

Prometheus

Festklänge

Orpheus

Hunnenschlacht

Huldigungs March

Vom Fels zum Meer March

Piano Concerto No. 1

Piano Concerto No. 2

Graner Mass

Hungarian Coronation Mass

Christus

Legend of the Holy Elizabeth

The Bells of Strasburg

Six Hungarian Rhapsodies

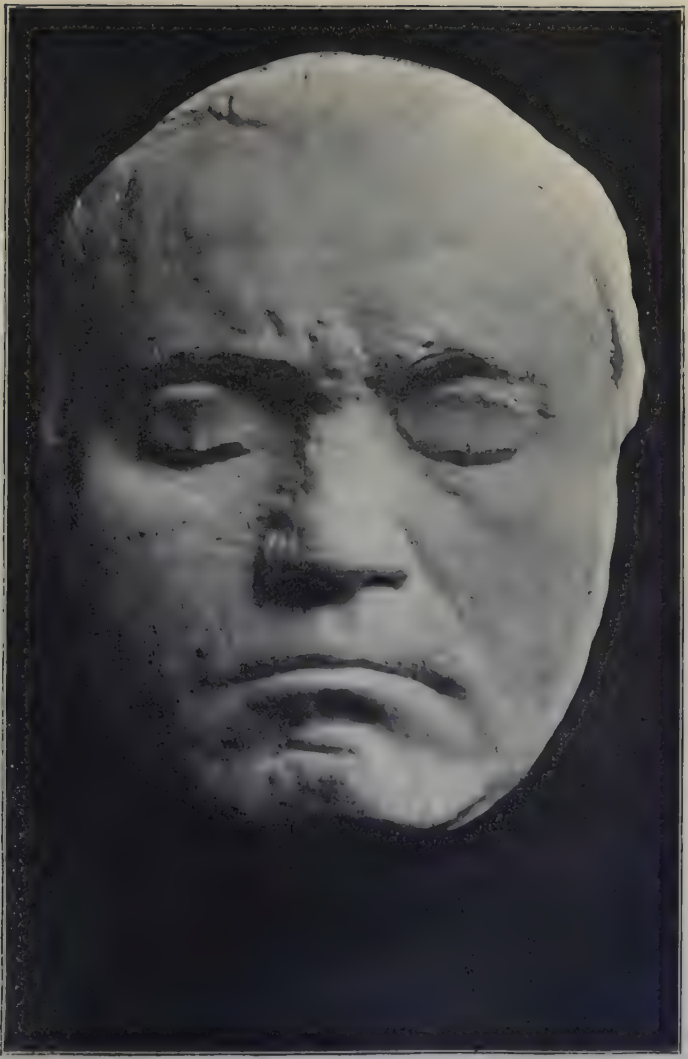
LISZT

FRANZ LISZT, the incomparable master of the piano in his time, son of a steward in the service of Prince Esterhazy, was born at Raiding, Hungary, October 22, 1811. His father was sufficiently versed in music to teach him the fundamentals of piano-playing, and to such good purpose that he played in public at the age of nine. His success on that occasion was so great that wealthy patrons sent him to Vienna, where he studied for a short time and made the acquaintance of Beethoven, who publicly recognized the boy's ability. Thence he went to Paris, but was refused admission to the Conservatory by Cherubini as he was foreign-born. He next visited London, where his first serious work, the operetta, "Don Sancho," was produced,[1] Liszt being then in his thirteenth year. His father, who had accompanied him on his travels, died in 1827, and the young composer settled in Paris, where he enjoyed the friendship of Victor Hugo, Lamartine, Heine, George Sand, Chopin, and other distinguished repre-

[1] The London *Harmonicon* of October 18, 1825, says of this opera: "The overture contains many happy motives and passages of great beauty and effect. If it fails of being strongly characteristic we should impute the fault in a great measure to the subject. Many of the orchestral parts are treated with a vigor and intelligence which would do honor to composers long disciplined in their art.

sentatives of literature and music. During his Parisian career he lived in intimacy with the Countess D'Agoult, by whom he had three children. The third child, Cosima, married Von Bülow, the pianist, but separated from him to marry Richard Wagner and is still living at Baireuth. Ten years were now spent in travel, during which he constantly added to his reputation as a virtuoso. In 1847 he went to Rome, where he enjoyed the favor of the Pope, who created him an *abbé*. In 1849 he settled in Weimar, after abandoning his career as virtuoso, and for twelve years was conductor of the Court Theatre. During this period he produced the works of Berlioz, Schubert, and Wagner with great success and made Weimar the musical centre of Europe. It was there also that he composed many of his greatest works. A difference of opinion between him and the authorities as to the production of Cornelius's "Barber of Bagdad" led to his resignation. In 1886 he revisited England and renewed his earlier triumphs. His last concert was given July 19 of that year. He died July 31, 1886, in his seventy-fifth year, and was buried in Baireuth, whose fame, as the centre of Wagnerism, he did so much to establish. He was the idol of fashion, the benefactor of musicians of all schools, the master whose advice and tuition all great pianists sought. Monuments were erected to him, societies named for him, and honors heaped upon him while living by monarchs, cities, and universities.

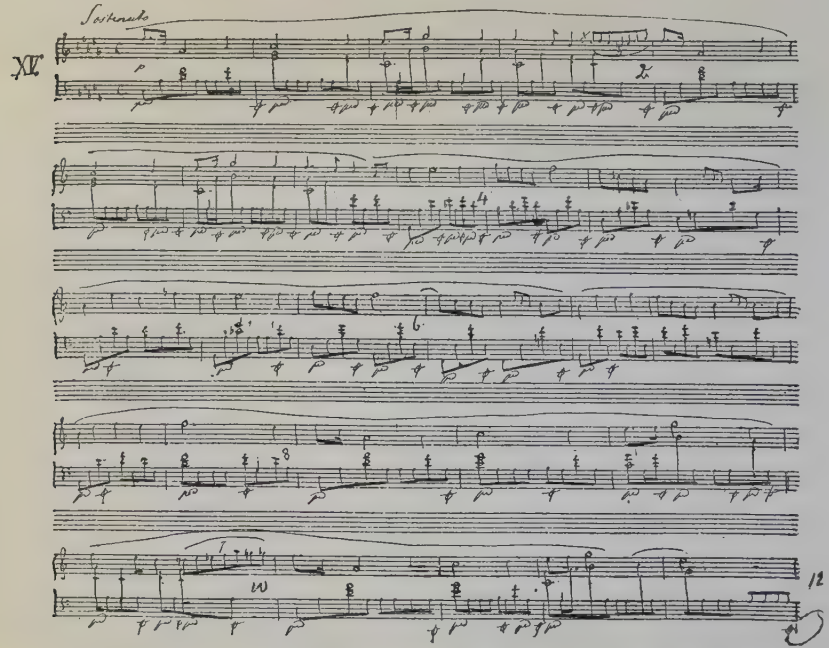
The catalogue of Liszt's compositions shows his prodigious industry. It includes, for orchestra, two



DEATH MASK OF BEETHOVEN

symphonies, thirteen symphonic poems, two episodes, three marches, three incidental pieces, fifteen arrangements, and six Hungarian rhapsodies; for piano and orchestra, two concertos; for piano solo, one hundred and fifty-three original pieces, forty-three arrangements, forty-six transcriptions of operas, sixteen other transcriptions, seventeen Hungarian rhapsodies, one hundred and seventy-six transcriptions of vocal pieces; for two pianos, two pieces; for organ, ten pieces; sacred vocal music, twenty-four pieces and two oratorios, six cantatas; twenty-five pieces for *männerchor*, sixty-five songs and numerous czardas, minor works and posthumous pieces. His most familiar concert pieces are the "Dante" and "Faust" symphonies; the "Mephisto Waltz" from "Episodes to Lenau's 'Faust'"; the symphonic poems, "Tasso," "Préludes," "Mountain Symphony," "Mazeppa," "Prometheus," "Festklänge," "Orpheus," and "Hunnenschlacht"; the march "Vom Fels zum Meer"; the oratorios "Christus" and "Legend of the Holy Elizabeth"; the cantatas "The Bells of Strasburg" and "Saint Cecilia"; the "Graner" and "Hungarian Coronation" masses; and for piano, the six Hungarian rhapsodies, two concertos, three *études de concert*, "La Campanella," "Spanish Rhapsody," "Soirées de Viennes," "Rakocszy March," and his operatic transcriptions.

Liszt was the unrivalled piano virtuoso of his time. He might also be called the inventor of modern programme music, and the leader of the new German school. His technic as a player was phenomenal. His tastes were cosmopolitan, his sympathies uni-

versal. He sought for and enriched everything that was good in all schools. He was a realist in composition and believed that he could express everything in notes. He once said, "Music does not belong exclusively to the sphere of sentiment. Instrumental music can serve given ideals by its descriptive power as programme music." He was likewise an idealist, for his ideas were poetical, and his piano compositions are lyric in character. His symphonic poems perhaps show most clearly his originality, creative ability, and absolute freedom from the conventionalities of his art. In these works his high culture, ideal enthusiasms, and advanced views are most clearly displayed. There is the Wagnerist use of themes, but the Lisztian method of treating them. Of these poems, "The Preludes" is the favorite and most clearly expresses the classic form and his own realistic way of using that form to convey his ideas. He is always original and serious. He never wrote a trivial bar. All his larger works display the influence of Wagner, and yet it was his own influence which most largely helped to establish the reputation of Wagner. It must not be supposed, however, that Liszt was wholly wedded to the Wagnerian cult. He was cosmopolitan. He was not only the champion of Wagner but of Berlioz, Beethoven, Schumann, and Schubert. His tastes ranged from the fugues of Bach to the operas of the Italian school. His temperament was impressionable enough to bring him into sympathy with all schools and sometimes with those with which he did not agree. Few composers have been so helpful to others

FACSIMILE OF NO. 15 OF CHOPIN'S TWENTY-FOUR PRELUDES, OP. 28

by appreciation and inspiration. And he was appreciated in return. He gathered about him one of the most brilliant coteries of pupils ever known in musical history. In his Parisian life he was the centre of a distinguished group of musicians, artists, poets, and literary men and women. Mendelssohn said of him, "I have never met a pianist whose fingers so perfectly express sentiment," and Schumann, "The piano appears to glow under the hands of this master." Von Lenz says: "Liszt does not merely play piano; he tells, at the piano, the story of his own destiny, which is closely linked to and reflects the progress of our time. Liszt is a latent history of the keyboard, himself its crowning glory. To him the piano becomes an approximate expression of his high mental cultivation, of his views, of his faith and being." Ramann, in his life of the composer, says: "Liszt translated not only music into music, he translated everything into such. Intellectual materials which found their first expression in the plastic arts, expressions which nature gave to the eye, ideas which the intellect seized before they became sentiment, he reproduced in music." In his time he was considered by the conservative an audacious innovator, but he is now far outstripped in boldness of design and treatment, which suggests a question only the future can answer: Will his works live?

LOEFFLER (Charles Martin)

January 30, 1861

PRINCIPAL WORKS:

Suite "Les Veillées de l'Ukraine"

Death of Tintagiles

Poem

Pagan Poem

Villanelle du Diable

Fantastic 'Cello Concerto

Divertimento

Quartet in A Minor

Octet for Strings, Harp, and Clarinet

LOEFFLER

CHARLES MARTIN LOEFFLER, who has made reputation both as violinist and composer, was born at Muhlhausen, Alsatia, January 30, 1861. He began his musical career with the study of the violin and composition in Berlin and after its completion went to Paris, where he had valuable experience not only in playing in celebrated orchestras but in mastering orchestral resources. He came from there to this country and occupied the second desk of the first violins in the Boston Symphony Orchestra until 1903, when he resigned in order to devote his time to composition.

His works thus far are not numerous, but counting him as an American composer, they are works in a class by themselves. They include one suite for violin and orchestra, one concerto for 'cello and orchestra, one divertimento for violin and orchestra, three symphonic poems, a string quartet, sextet, and octet, and a few songs and piano pieces. In the concert-room he is represented by the string quartet in A minor; the "Poem," op. 8; "A Pagan Poem" for piano, English horn, three trumpets, and orchestra; and the symphonic poems "Death of Tintagiles" and "Villanelle du Diable."

Loeffler's talent turns chiefly to the sombre, the morbid, the melodramatic, and the diabolic. There are exceptions in the "Poem," which is idyllic, setting forth a poet's love with accessories of the sunrise and lark's song, and in the "Pagan Poem," the subject of which has been taken from love songs in Virgil's "Eclogues." His symphonic poem "Death of Tintagiles," based upon a Maeterlinck melodrama, is weird and gloomy, though very descriptive, while in the "Villanelle du Diable" he employs all the resources of the orchestra, besides bells and organ, to picture the mischievous and malicious pranks of the devil as he travels up and down the earth, accompanied by the cheerful but somewhat superfluous refrain, "Hell's a-burning," literally blazed out by the instruments. From these brief descriptions, it may be inferred that Loeffler is a musical colorist and programmatist whose forte lies in description, in which he is aided by extraordinary orchestral skill, showing that in the years at the violin desk he was studying other things besides the score before him. In a word, Loeffler is to music what Poe is to poetry.

MacDOWELL (Edward Alexander)

December 18, 1861–January 23, 1908

PRINCIPAL WORKS:

LANCELOT AND ELAINE

LAMIA

SONATA TRAGICA

SONATA EROICA

INDIAN SUITES

HEXENTANZ

CONCERTO IN A MINOR

CONCERTO IN D MINOR

FOUR PIANO SONATAS

HAMLET AND OPHELIA

BARCAROLE

WALD IDYLLEN

"FROM AN OLD GARDEN" (SONGS)

MacDOWELL

EDWARD A. MacDOWELL, the foremost of American composers, was born in New York City, December 18, 1861. Among his earliest piano teachers was Mme. Carreno, and this distinguished pianist still delights to perform the concertos of her pupil in her concerts. In 1876 he studied composition in the Paris Conservatory, but shortly after this time went to Germany, where his teachers were Heymann, Ehlert, and Raff. The influence of the latter, who took a warm personal interest in the young composer, is observable in his music. He advanced so rapidly that he soon held important positions in Germany as an instructor and determined to take up his residence there and devote himself to composition. In 1887, however, he changed his plans and went to Boston, where he taught for a time and also gave many concerts. In 1896 he was assigned to the position of musical professor at Columbia University. He conducted the department with eminent ability, but unfortunate disagreements with the university management arose, and rather than surrender his artistic convictions he resigned in 1904 and was for a time conductor of the Mendelssohn Glee Club in New York City. His disappointment in connection with the university plunged him into a melancholy

mood which, combined with insomnia and the strain of overwork, made his last days pitiable in the extreme. His suffering ceased in 1908, and he passed away, lamented as few other American musicians have been. He made American music respected not alone in this country but in Europe, and had he lived and retained his physical strength and mental grasp, there is little doubt that he would have become one of the greatest of modern composers.

MacDowell's piano literature is very extensive, and as valuable as it is extensive. His works for that instrument include two suites, two concertos, a prelude and fugue, a serenade, two fantasias, barcarole and humoresque, eight idyls, fifteen poems, four sonatas, an *étude*, and more than fifty minor pieces. Besides these he has left for orchestra four sketches, three symphonic poems, and two suites; and in miscellaneous works, a romanza for 'cello, nine choral pieces, and over fifty songs, besides many arrangements and transcriptions. His best known concert numbers are the piano concertos in A minor and D minor; the piano sonatas "Tragica," "Eroica," and the No. 3, dedicated to Grieg; the symphonic poems "Lancelot and Elaine" and "Lamia"; the first and second ("Indian") suites for orchestra, the barcarole, op. 35, and "Hexentanz." If one were to select the favorite songs and piano pieces he might well be obliged to include them all.

MacDowell returned to this country from Europe a thoroughly well-grounded musician, full of hope, aspiring, high-minded, energetic, and with accomplish-

MASANIELLO
(*From the painting by Vincenzo Marinelli*)

ments which had already given him a high place abroad. He could not write an unscholarly or an unrefined measure. His music is characterized by the high standard of his own individuality, by thorough scholarship, and by a peculiarly quiet, poetical beauty and love of romance. He was specially fond of the woods, trees, waves, and of all forms of natural beauty, of the romantic in poetry and life, and especially of the folk-song, as is shown in his "Indian Suite" for orchestra, the typical themes of which are Indian melodies collected by him. It is only natural that a composer with such tastes should also be fond of the programme in music. He himself acknowledged that it had a fascination for him, and that his beautiful symphonic poem "Lancelot and Elaine" was one of its results. Of this same poem he says: "I can only say that if it gives the public pleasure, or brings to it in any degree some remembrance of Tennyson's beautiful poem, I shall have succeeded in my aim. The name 'Lancelot and Elaine' was given to the music simply because the latter was suggested by the poem, in my most enthusiastic 'programme music' days. I would never have insisted that this symphonic poem need mean 'Lancelot and Elaine' to every one." In making this distinction it is evident the composer had the same end in view as Beethoven did in his "Pastoral Symphony" — the impression, not the substance, of the subject of the music. MacDowell's whole life was wrapped up in music. He was cut off in his prime, after many great accomplishments and just when he was giving promise of still

greater ones. Even thus, however, he deserves to be placed at the head of American composers. His death was inexpressibly sad and reminds one of the death of Keats, whom he resembled in many poetical qualities, particularly his grace and refinement of finish. The beauty and artistry of his lyrics, suites, and poems for the piano and orchestra only bring the feeling of regret that he could not have lived to have essayed still higher flights of his muse. "Whatever he touched he adorned."

MACKENZIE (Alexander Campbell)

August 22, 1847

PRINCIPAL WORKS:

THE BRIDE

JASON

ROSE OF SHARON

COLOMBA

STORY OF SAYID

DREAM OF JUBAL

BETHLEHEM

OVERTURE "CERVANTES"

OVERTURE "TWELFTH NIGHT"

OVERTURE "BRITANNIA"

QUARTET IN E FLAT

RHAPSODIE "ECOSSAISE"

RHAPSODIE "BURNS"

VIOLIN CONCERTO

SCOTCH CONCERTO

MACKENZIE

ALEXANDER CAMPBELL MACKENZIE, son of a violinist, and a musician by descent, his grandfather also having been a violinist, was born in Edinburgh, August 22, 1847. At the age of ten he went to Germany and studied the violin and musical theory, and also played in an orchestra at Schwartzburg-Sondershausen, whereby he gained his knowledge of instruments. He returned in 1862 and studied in the Royal Academy for three years, also continuing his orchestral experiences. He taught and played in orchestras for several years; also acted as conductor and took part in festivals, until his health was impaired. He then went to Italy and for ten years devoted himself to composition. After his return to England he made still further advances and gained European fame by his works. In 1888 he was appointed principal of the Royal Academy of Music and subsequently conductor of the Royal Choral and Philharmonic Societies. He has received degrees from several universities, medals from societies, and other honors, and was knighted in 1895.

Mackenzie's compositions include sixty-seven with opus numbers and many without. With the exception of five operas and operettas, five cantatas, two oratorios, and his songs, his work has been mostly for the

orchestra. His best known compositions in concert programmes are two Scotch rhapsodies, "Ecossaise" and "Burns"; the cantatas "Jason," "Story of Sayid," and "Dream of Jubal"; the suite "Pibroch" for violin, written for Sarasate; the patriotic overture "Britannia"; and the oratorios "Bethlehem" and "Rose of Sharon," the latter his masterpiece in vocal writing.

The subjects of Mackenzie's music are nearly all romantic and many of his compositions are based upon national themes. He has been called the "Champion of the Renaissance of British music," though the appellation seems somewhat incongruous, seeing that British music can hardly be described as enjoying a renaissance, its highest achievements having been reached centuries ago in the music by Purcell, Boyce, Gibbons, Morley, and others. As intimated above, Mackenzie is preëminently an orchestral writer, and as such he displays intimate knowledge of instruments and uses them most effectively. His music is neither great nor deep and some critics have complained of its stiffness and angularity. But he is powerful at times, as in "The Story of Sayid," and graceful, as in the delightful "Rose of Sharon."

MARSCHNER (Heinrich August)

August 16, 1795–December 14, 1861

PRINCIPAL WORKS:

Heinrich IV und Aubigné

Der Vampyr

Der Falkner's Braut

Der Templar und die Jüdin

Hans Heiling

Adolf von Nassau

MARSCHNER

HEINRICH AUGUST MARSCHNER, famous as an operatic writer of the Romantic school, was born at Zittau, Saxony, August 16, 1795. He at first began the study of the law, but soon abandoned it for music. It is curious in this connection how many composers thought themselves fitted for the profession of the law and how soon they discovered their mistake. In 1816 he went to Vienna, and there made the acquaintance of Beethoven, who helped him obtain a position as music teacher at Presburg. While there he wrote his first four operas, one of which, "Heinrich IV und Aubigné," Weber produced at Dresden in 1820. Through the latter's influence he obtained the appointment of director of the opera in that city. In 1826 he went to Leipsic, where he wrote his best known operas, "Der Vampyr," "Hans Heiling," and "Der Templar und die Jüdin." These works made him famous all over Germany. In 1831 he was appointed court chapel master at Hanover, where he remained until his death, December 14, 1861.

Marschner has left nine operas, incidental music to three dramas, also many songs, choral works, and pieces of chamber music, but these latter are completely forgotten. Of his operas, the three written at Leipsic still remain, and the overtures to "Der

Vampyr" and "Hans Heiling" are frequently heard in the concert-room. He belonged to the Romantic school. He possessed a vivid imagination and was fond of the supernatural, as is shown both in "Der Vampyr" and "Hans Heiling," though in the "Templar and Jüdin" his mood is genial and even humorous at times. Riemann discovers a close relation between his "Hans Heiling" and Wagner's "Flying Dutchman," and characterizes him as the connecting link between Weber and Wagner. It is certain that Weber greatly influenced him and that Wagner greatly admired his works.

MASCAGNI (Pietro)

December 7, 1863

PRINCIPAL WORKS:

Cavalleria Rusticana

L'Amico Fritz

I Rantzau

Guglielmo Ratcliff

Zanetto

Iris

MASCAGNI

PIETRO MASCAGNI, son of a baker, was born at Leghorn, Italy, December 7, 1863. Owing to his father's opposition, he studied music secretly. One or two of his early compositions, however, reconciled the father and he at last reluctantly consented that his son should be a musician instead of a lawyer, as he had intended. He then entered the Milan Conservatory, but tiring of its routine he joined a travelling opera company as its conductor, and made a tour of Italian towns, meeting with indifferent success in some and failure in others — experiences which, as will be remembered, were repeated in this country a few years ago. He next settled down to teaching and composing, and one morning woke to find himself famous. His "Cavalleria Rusticana" had caused a frenzy of enthusiasm. Its fame rapidly swept over Italy, spread through Germany, France, and England, and crossed the water to this country. In Italy he was proclaimed the successor of Verdi. He was welcomed wherever he went with illuminations and torchlight processions. Honors and decorations were showered upon him. Staid critics were swept off their feet. Thousands of hand organs the world over were grinding out the "Intermezzo," sure sign of approaching disaster. Numerous other operas

followed from his pen, each weaker than its predecessor. He began to lose fame as a composer and sought to retrieve it as a conductor and manager by producing his own operas. His misfortunes and litigations in this country are of so recent occurrence that they will be well remembered.

Mascagni has written nine operas and but little else, the little else being of mediocre quality. It is announced that he is now engaged upon a tenth, "Isabeau." Of his nine operas, "Cavalleria Rusticana," as already said, has been phenomenally successful, and next in order of success come his operas "L'Amico Fritz," "I Rantzau," "Guglielmo Ratcliff," and "Iris." The "Cavalleria" is to be found to-day in every operatic repertory, and the "Intermezzo" from it is still a favorite in the concert-room.

In searching for the reasons of Mascagni's decadence it will be found that he is not a well trained and grounded musician. He depends for his effects upon the orchestra rather than the voice, and his orchestration is noisy, blatant, and theatrical. When his librettos are not dull they are dreadful. His fame will rest upon his tragic operetta, "Cavalleria Rusticana" a weak reflection of "Carmen." The enthusiasm with which it was received, however, evidently made him careless and pretentious. In a word, he lost his head and apparently thought that anything from his pen would prove acceptable. The result is a string of works, each growing feebler, his "Iris," the last, feeblest of all, as it is a mere Wagnerian paraphrase.

MASSENET (Jules Frédéric Émile)

May 12, 1842

PRINCIPAL WORKS:

Les Erinnyes

Marie Magdelaine

Eve

Overture to "Phèdre"

Scènes Napolitaines

Scènes Alsaciennes

Scènes de Féerie

Le Roi de Lahore

Herodiade

Manon

Le Cid

Esclarmonde

Le Mage

Werther

Thaïs

La Navarraise

Sapho

Cendrillon

Griselidis

Le Jongleur de Notre Dame

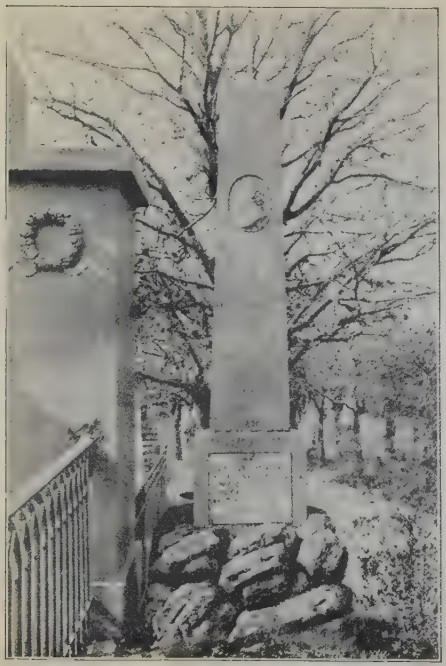
MASSENET

JULES FRÉDÉRIC ÉMILE MASSENET, one of the most popular of living French composers, was born at Montaud, May 12, 1842. Like nearly all the French musicians of his time he began his studies in the Conservatory, and was so poor in those early days that he had to help pay living expenses by playing the kettle-drums in *café* orchestras. Though the head of the Conservatory at first tried to exclude him upon the ground that he had no musical ability, he carried off several minor prizes and finally the Prix de Rome in 1863. When he returned from Italy (1867) he produced his first opera with moderate success. He served in the Franco-Prussian War, of which his suite "Alsaciennes" is a reminiscence. It was not until the close of the war (1872) that his music became widely popular. Since that time he has been industrious in composition, especially of operas. Eighteen years of this time he was a professor in the Conservatory which he had so much difficulty in entering. In 1876 he was decorated with the Legion of Honor and in 1878 had the still greater honor of being elected a member of the Académie des Beaux Arts, even over Saint-Saëns, though he is not so great a musician as the latter.

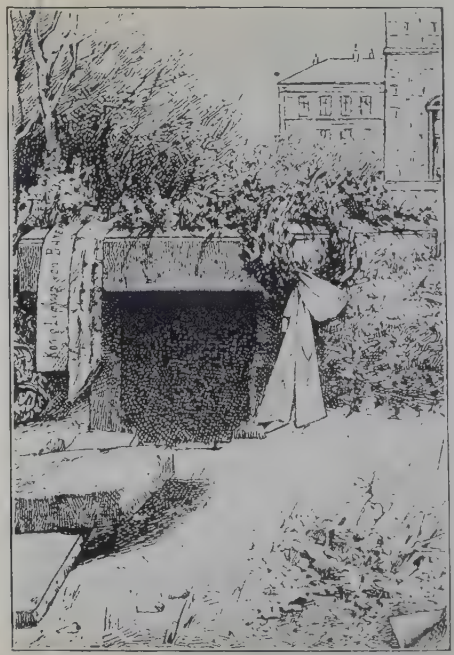
Massenet has written seventeen operas, five ora-

torios, incidental music to four dramas, seven suites, and two concert overtures, besides cantatas, ballets, concertos, songs, choruses, and piano pieces. Of his operas, the best known are "Le Roi de Lahore," "Manon," "Le Cid," and "Esclarmonde," though during the last two opera seasons in this country "Werther," "Thaïs," "Le Mage," "La Navarraise," "Griselidis," and the miracle music drama, "Le Jongleur de Notre Dame," have been performed, but not with that degree of success which indicates that they will long keep the stage. His best known concert-pieces are the two oratorios, "Mary Magdalene" and "Eve"; the very dramatic overture to "Phèdre," and the suites "Alsaciennes," "Napolitaines," "Scène de Féerie," "Esclarmonde" (arranged from his opera of the same name), and "Les Erinnyes," one number from which, the "Invocation" in "Scènes Religieuse" for muted 'cello with string accompaniment, is a great favorite.

Massenet indeed has composed much for the concert-room, but he is most conspicuous as an opera writer. The critics widely differ as to the importance of his music. Fuller-Maitland, the editor of Grove's "Dictionary of Music," characterizes his success as a puzzling phenomenon in modern musical history, because his subjects are chosen to suit a Parisian public. He characterizes his style as "weak and sugary" and his music as "inexpressibly monotonous and superficially versatile." He quotes Adolphe Julien, the French critic, in this connection, who did not believe his music would last because he is a com-



GLUCK'S GRAVE IN VIENNA



WAGNER'S TOMB AT BAIREUTH

poser without strong convictions, and writes only to suit the fickle taste of the public. Yet Massenet's music has now lasted several years! Why? Perhaps because of its very Frenchiness; in other words, because it is the taste of the time to like sensuousness, sentimentality, poetry, tone-color, and richness of orchestration. And these are Massenet's characteristics even in his sacred music, for his oratorios are not oratorios in the real sense of that term, but Biblical operas in which the wildest and sometimes the most ludicrous liberties are taken with sacred subjects. But Massenet can be serious, forcible, and dramatic when so disposed, as he has shown in his masterly overture to "Phèdre." But if his music is not world-feeling, as so many critics contend, it may be expected that it will disappear with the next change in public taste.

MENDELSSOHN (Jakob Ludwig Felix Bartholdy)

February 3, 1809–November 4, 1847

PRINCIPAL WORKS:

String Quartets

Capriccio Brillante

Songs without Words

Concertos Nos. 1 and 2

Overture "The Midsummer Night's Dream"

Overture in C

Overture "The Hebrides"

Overture "Calm Sea and Prosperous Voyage"

Overture "Ruy Blas"

Overture "Melusina"

Music to "Athalia"

Music to "Antigone"

Music to "Œdipus"

Italian Symphony

Scotch Symphony

Reformation Symphony

Elijah

St. Paul

Hymn of Praise

Lauda Sion

Forty-second Psalm

Ninety-fifth Psalm

Walpurgis Night

An Die Künstler

Concert Aria "Infelice"

Loreley

MEYERBEER (Giacomo)

September 5, 1791–May 2, 1864

PRINCIPAL WORKS:

Margherita d'Anjou

Il Crociato in Egitto

Robert le Diable

Les Huguenots

Ein Feldlager in Schlesien

Le Prophéte

L'Etoile du Nord

Dinorah

L'Africaine

Overture to "Struensee"

Fackeltänze

Schiller Centenary March

Coronation March

MEYERBEER

GIACOMO MEYERBEER (properly JAKOB BEER), the great dramatic composer of his time, was born in Berlin, September 5, 1791. He was the son of Herz Beer, a banker. He Italianized his name "Jakob" into "Giacomo" and prefixed "Beer" with "Meyer" because of a legacy by a rich relative of that name, thus securing a more euphonious name which to enter the musical world. He displayed musical ability at such an early age that at nine he was considered the best pianist in Berlin. At the same time he developed decided ability in composition and in 1810 became a house pupil of the distinguished Abbé Vogler. He wrote his first operas while with this teacher, but they proved unsuccessful. Upon the advice of the composer Salieri he went to Italy at a time when Rossini's operas were the rage, and carefully studied them. While there he wrote several operas in the Italian style which were well received, but when he returned to Germany the influence of Weber and others inspired him to write in the German style. In 1826 he went to Paris, but he produced no operas between 1824 and 1831. In the latter year he made his first great success with "Robert the Devil," which spread his fame all over Europe. It was followed by "The Huguenots" in 1836, "The

Camp in Silesia" in 1844, "The Prophet" in 1849, "The Star of the North" in 1854, "Pardon de Ploermel," or "Dinorah," in 1859, and "L'Africaine," his last dramatic work, in 1864. In 1842 he was appointed general music director in Berlin, and in 1847 he visited London; but most of his later years were spent in Paris. His last work in that city was "L'Africaine," written in 1864, as above stated, but it was not his good fortune to witness its performance. He died May 2, 1864, and it was not brought out until April 28, 1865.

Meyerbeer left sixteen operas, eleven large vocal works, ten cantatas, one oratorio, incidental music to a tragedy, three marches, several minor compositions, various pieces for the piano, and forty songs. His operas which still keep the stage are "Robert the Devil," "Huguenots," "Camp in Silesia," "The Prophet," "Star of the North," "Dinorah," and "L'Africaine." The excerpts from these most frequently heard in the concert-room are the aria "Invanno il fato" and the world-famous "Robert, toi que j'aime," from "Robert the Devil"; Marcel's "Piff paff," Urban's aria, "Nobil donner," and the Queen's aria, "A questa voce sola," from "The Huguenots"; the gipsy rondo, "Wrastla la santa," and the bravura aria, "Non s'odi alcun," from "The Star of the North"; the "Slumber Song," the aria "Ombre leggiero," and the "Shadow Song" (a polka mazurka), from "Dinorah"; Fides' well known aria "Ah! mon fils," the "Coronation March," and the aria "Spirto superno," from "The Prophet"; and

BEETHOVEN'S TOMB AT VIENNA

CHERUBINI'S TOMB IN PÈRE

Selika's song, "Io grembo a me," Vasco's aria, "O Paradiso," "Marche Indienne," and Nelusko's "Invocation," from "L'Africaine." In addition to these selections, his three torch dances ("Fackeltänze"), written for royal wedding occasions in the modern polonaise manner, and the overture to his brother's tragedy "Struensee" are great favorites. His songs, sacred and piano music have been forgotten.

All of Meyerbeer is contained in his operas. He was preëminently a dramatic composer and everything was written upon a magnificent dramatic scale. He was a musical chameleon and took on the musical style of the country where he happened to be. In Italy his operas were written in the Italian style, in Germany in the German, in France in the French. Riemann says he was German in harmony, Italian in the art of melody, French in the art of rhythm, and he adds that he was essentially theatrical in that he arranged the solo and concerted effects with the view to applause, and that he lacked that high conception of his artistic calling which would have enabled him to make the effect an aim and not the means. Every possible device was employed by him to add to spectacular effects, which are always brilliant, and to enhance dramatic power by vigorous and sometimes strident and even vulgar instrumentation. The combination of these elements is the secret of his popularity. His resources in instrumentation are abundant and he was daring to a degree in combining them. To that extent he has had some influence upon modern instrumentation. Riemann cites Lachner,

Flotow, Nicolai, Rubinstein, and Goldmark among German, Halévy, Gounod, and Bizet among French, Mercadante, Donizetti, and Verdi among Italian composers who have been influenced by him. But whatever fault may be found with his instrumentation, it must be admitted that it is imposing, rich, and at times dazzling in color, and that while he had little or no effect upon German he elevated the style of French opera. Lavignac, the French critic, credits him with the use of the "Leit-motiv," especially in the overture to "Struensee" and in the story of the dream in "The Prophet." The critics have widely differed in their estimates of his music. Streatfeild says: "He was the real founder of the melodramatic opera which is now so popular. Violent contrasts with him do duty for the subtle characterizations of the older masters. His heroes rant and storm and his heroines shriek and rave, but of real feeling and real expression there is little in his scores." Fétis says: "Whatever faults he has, his ability and his originality can never be questioned." Wagner, who owed much to Meyerbeer at a time when he greatly needed help, is ungracious enough to say: "He is a miserable music-maker — a Jew banker to whom it occurred to compose operas." That his music still retains its popularity is most conspicuously shown by the number of his operas which still hold the stage with no suspicion of being hackneyed.

MOSZKOWSKI (MORITZ)

August 23, 1854

PRINCIPAL WORKS:

Spanish Dances

Symphonic Poem "Joan of Arc"

Suite "Aus Allen Herren Ländern"

Concerto in E Major

Phantasticher Zug

Boabdil

MOSZKOWSKI

MORITZ MOSZKOWSKI, a German pianist and composer, of Polish descent, was born at Breslau, August 23, 1854. He began the study of music in Breslau and Berlin, taking piano lessons from Kullak. After a successful career as pianist and conductor he settled in Paris in 1897, where he has since made his home. His life has been a quiet and uneventful one. In a humorous letter to a friend he writes that in addition to his "extensive musical acquirements" he can "play billiards, chess, dominos, and violin, and can ride, imitate canary birds, and relate jokes in the Saxon dialect," and that he is "a very tidy, amiable man."

Moszkowski has written one symphonic poem, a concerto and three other pieces for violin, three for violoncello and piano, two suites, an orchestral fantasia, one opera, one ballet, and a large number of pieces for piano. His best known concert-room compositions are the symphonic poem "Joan of Arc," the violin concerto in C major, the suite "Aus allen Herren Ländern," the "Humoreske," "Moments Musicaux," "Perpetual Motion," "Intermezzo," and "Spanish Dances" for piano.

Though of Polish descent, Moszkowski cannot be reckoned among Polish composers. He is entirely

German in style and a follower of Mendelssohn and Schumann. He may be classed as a salon composer of the Romantic school. His "Joan of Arc" is a very musicianly and expressive composition, but he is best known by his Spanish dances, Hungarian czardas and other works for the piano.

MOZART (Johann Chrysostom Wolfgang Amadeus Sigismund)

January 27, 1756–December 5, 1791

PRINCIPAL WORKS:

La Finta Semplice

Mitridate

La Finta Gardiniéra

Thamos

Idomeneo

Die Entführung aus dem Serail

Le Nozzi di Figaro

Il Don Giovanni

Cosi fan Tutti

La Clemenza di Tito

Die Zauberflöte

The Requiem

Symphony in E

Symphony in G Minor

Symphony in C ("Jupiter")

Sixth Mass in F

Ave Verum

Trio in E Flat

Quartet in D Minor

Quintet in G Minor

Concerto in D Major

Six Violin Concertos

Concerto for Clarinet

MOZART

JOHANN CHRYSOSTOM WOLFGANG AMADEUS MOZART,[1] the immortal master, son of Johann George Leopold, violinist and composer, and Anne Marie Pertlin, was born at Salzburg, January 27, 1756. Both his sister Marianne and himself began studying with their father almost in babyhood, and with such rapid progress that in the boy's sixth year the father made a tour with them to Munich and Vienna. In the latter city they played before the Emperor and astonished the Court with their performances. In the next year they played before the French Court and were the sensation of the day. In 1764 they repeated their success before the English Court. Two years more were spent in concert tours and then the family returned to Salzburg, and Mozart began composing in earnest and was appointed concert master to the archbishop. In 1769 he visited Italy, where he had the enthusiastic patronage of the famous church composer, Padre Martini. In Rome he heard Allegri's "Miserere," and performed the astonishing feat of writing it down from memory. At Bologna he had the rare honor of being elected a member of the Academie Filharmonica. After the production of

[1] Mozart usually added "Sigismund," his confirmation name, to these.

his opera "Mitridate" at Milan, he went back to Salzburg, but soon returned to Milan, having a commission from Maria Theresa to write music for the marriage of Archduke Ferdinand. The next six years were spent in concert tours and composition. In 1779 he resumed his duties as chapel master and produced his opera "Idomeneo" at the Munich carnival. About this time he had a disagreement with the archbishop and was dismissed. He was now free to direct his own movements. He made Haydn's acquaintance and their friendship lasted until it was broken by death. In August, 1779, he married Constance Weber, the beginning of much domestic trouble, owing to her long illnesses and their poverty. His only support was derived from concerts, both public and private. The death of his father, in 1787, greatly added to his sorrows. After two or three years spent in composition he enjoyed one of his greatest triumphs in the production of his opera "Marriage of Figaro" (1786), quickly followed by another, that of "Don Giovanni," which was first performed in 1787. In the same year he composed his last three symphonies, the greatest of his instrumental works. In 1789 he was in desperate financial distress, but his circumstances looked brighter after his presentation at Berlin to the Emperor, who was his enthusiastic admirer. He made his last tour in October, 1791, and also his last appearance as a virtuoso. After the production of his opera "The Magic Flute," he devoted himself to his immortal "Requiem" under the most depressing circumstances. His genius was everywhere recognized, his

MOZART AT THE AGE OF SEVEN

successes were unprecedented, but sickness, poverty, and the strain of work were too heavy a burden upon his slight strength. He had a presentiment of death when he began his "Requiem" and died (December 5, 1791) while he was still engaged upon it, leaving it for another to finish. A few friends attended his funeral, but left before they reached the cemetery, owing to a storm. He was buried in the pauper's section and his real resting-place remains unknown. But his name is written among those of the immortals.

The prodigious industry of Mozart is shown by reference to catalogues of his works. That of Von Köchel contains forty-nine symphonies, eighty-six sonatas, fifty-two concertos, one hundred and six minuets, ten quintets, thirty quartets, fourteen serenades, eighteen trios, thirteen rondos, one hundred and sixty-seven variations in detail, eighty-nine arias, songs, and other vocal pieces, nine cantatas, nineteen masses, fifteen operas and operettas, ninety-three dances, twenty-one divertimentos, sixteen marches, eleven fugues, twenty-four canons, forty-six sacred pieces of various kinds, sixty-one miscellaneous works, besides his instrumentation for Handel's "Messiah," "Alexander's Feast," and "St. Cecilia's Ode." His industry began at an almost incredibly early age with the writing of a minuet and trio for piano in 1761, his fifth year. The autograph preserved in the Salzburg Museum bears this inscription upon its title page, written by his sister: "The undersigned bears witness that this piece was composed and written by himself in his fifth year." In his sixth year he wrote

four minuets and an allegro for piano; in his seventh, four sonatas; in his eighth, six sonatas and three symphonies, and every year from 1764 to the year of his death (1791) witnessed an astonishing output from his busy pen. Besides the works enumerated in the Köchel catalogue, four canons, three arias, one symphony, one concerto, one miserere, one ballet, and a piece of incidental music have been lost. Nine sonatas, nine concertos, two symphonies, ten quintets, two quartets, eight fugues, twelve rondos, one operetta, eleven church and thirty-two miscellaneous pieces were left unfinished, and one hundred and fifty-two pieces were rewritten. To conclude the extraordinary list, two masses, ten canons, seven sonatas, four quartets, two concertos, ten symphonies arranged for strings, and twelve other pieces, are of doubtful authenticity, and over a hundred pieces are now known to be spurious.

The Breitkopf and Haertl catalogue differs from the Köchel. It enumerates fifty-five pieces of sacred music, nineteen of stage music, forty-three of concerted vocal music, fifty-seven songs and canons, forty-one symphonies, and seventy-five miscellaneous works for orchestra, fifty concertos and solo pieces, ninety-nine pieces of choral music, one hundred pieces for piano and seventeen for organ, — five hundred and sixty-two in all as compared with six hundred and twenty enumerated by Köchel.

The dates of Mozart's greatest works are as follows: 1768, "Bastien and Bastienne" and "La Finta Semplice"; 1770, "Mitridate"; 1772, "Lucio Silla";

LEOPOLD MOZART WITH HIS CHILDREN, WOLFGANG AMADEUS, AGED SEVEN, AND MARIANNA AGED ELEVEN

1774, "La Finta Gardiniéra"; 1775, "Il Ré Pastore"; 1780, "Zaida and King Thamos"; 1781, "Idomeneo"; 1782, "Die Entführung aus dem Serail"; 1783, "Le Sposo Deluso" and "L'Oca del Cairo"; 1785, "Davidde penitente"; 1786, "Marriage of Figaro"; 1787, "Don Giovanni"; 1788, the last three symphonies; 1790, "Cosi fan Tutti"; 1791, "The Magic Flute," "La Clemenza di Tito," and the "Requiem." The three symphonies mentioned and the three operas, "Marriage of Figaro," "Don Giovanni," and "Magic Flute," and some of his quartets, especially the C major and D minor, are the most familiar of his works in the concert-room and opera house, though excerpts from nearly all his operas keep their place in concert repertories.

Mozart was the youngest of the great masters at the time of his death. Handel, Haydn, Gluck, Bach, Beethoven, and nearly all the great composers reached the scriptural span of life. In his productivity and comparatively short life he resembled Mendelssohn. He is a master of musical form and expression and enriched all forms. In comedy and tragedy he was equally at home. Graceful and refined melody, combined with daintiness of conception and originality of setting, is one of his characteristic traits. He is always sunny, never grim or morbid. His own sayings and letters bear witness to his love of melody. At one time he writes: "Music should never offend the ear, but should still please and remain music." To a friend he remarked: "Melody is the essence of music." With this gift of melody, Italian in its origin, he united

the solid German classicism, for he was a master of polyphony and form. The list of his compositions year by year shows his steady, regular growth, which is all the more remarkable because it is not generally characteristic of the youthful genius. But Mozart shows steady progress in operatic, sacred, and chamber music.

If it is asked, What has Mozart done for music? it might be answered with another question, What has he not done for it? He produced operas so perfectly adapted and finished that they are as fresh to-day as they were two centuries ago. He adopted Gluck's reforms and thus modernized his operas and made them suitable for all times. His Italian operas, "Marriage of Figaro" and "Don Giovanni," remain as musical ideals and melodic models to-day, and his German opera, "Magic Flute," notwithstanding an absurd and incongruous libretto, was the foundation of the German musical drama. Naumann, the historian, says of these operas that in the "Marriage of Figaro" Mozart invented the conversational opera; in "Don Giovanni" produced the greatest of romantic operas; and in "The Magic Flute" reached a symbolic and allegorical success never before achieved. In the concerto he for the first time fully developed the themes and left that form more complete, for Beethoven still further to expand. In the concerto and in all forms of chamber music he was the connecting link between Haydn and Beethoven. In the symphony he contributed more freedom of expression, elasticity of form, independence of instruments, and unity. He

MOZART AT VIENNA

brought out the capabilities of instruments by giving wider scope and more distinction to the strings, and more importance to the clarinets, thus securing brighter and more varied tone-color. His reform of the symphony was in fact a long step forward in the evolution of the orchestra. Köchel says of the last three symphonies that "considered as pure music it is hardly worth while to ask whether the world possesses anything more perfect." Jahn calls the first "a triumph of beauty," the second "a work of exhaustive art," and the third (the "Jupiter") "the greatest and noblest of the Mozart symphonies." Sacred music was also greatly enriched by him, as is shown in his masses, but the "Requiem," his last work, interrupted by his death, is his immortal composition in this form of music. In the words of one of his biographers, it is "the most ideally poetic tone-painting of life and death, the finite and infinite, to be found in the whole realm of music."

Personally, Mozart was plain of face, small of figure, and a child in many ways to the day of his death. He was fond of finery, dancing, society, and excitement of all kinds. He abounded in good humor and sometimes bubbled over with nonsense, as is shown in his letters home. He was very susceptible and easily deceived and thus several times became a financial victim. He sometimes indulged too freely in dissipation. But this was only one side of Mozart's character. This same light-hearted and apparently thoughtless Mozart could say: "I never lie down on my bed without reflecting that, though young,

ere the morning dawn I may have ceased to exist, and yet I do not think that among all the friends that have known me, one can accuse me of melancholy or gloomy depression. For this blessing I daily thank my Creator and pray that it may be meted out to all men." And here is another side of Mozart's character: "I pray God daily for grace that I may steadfastly perform my appointed task and acquire honor for myself and glory for the whole German nation." He did all of this. His appointed task was successfully fulfilled. He secured everlasting fame. He conferred glory upon the German nation — and was buried in a pauper's grave! But in the words of Köchel, "So long as in music originality, wealth of imagery, glowing invention, charm, profundity, beauty of melody, novelty of harmony, dramatic characterization, and intuitive appreciation of rhythm claim for a composer lasting fame, one need not be anxious for the immortality of Mozart."

NICOLAI (Karl Otto Ehrenfried)

June 9, 1811–March 11, 1849

PRINCIPAL WORKS:

Enrico Secondo

Templario

Die Heimkehr des Verbannten

Fest Overture

Merry Wives of Windsor

NICOLAI

KARL OTTO EHRENFRIED NICOLAI, an eminent musician in his day, but known to the modern world only by one opera and one overture, was born at Königsberg, June 9, 1811. He received a fair musical education and little else at home, where affairs at last became so intolerable that in his sixteenth year he ran away. He found friends, however, who helped him out and he at last succeeded in getting a position as organist in Rome. There he studied the Italian masters and wrote a few operas in the Italian style. Subsequently he obtained positions as chapel master at the Kärnthnerthor Theatre in Vienna, and at the Court Opera. An overture, which he wrote for the jubilee of the University of Königsberg, secured his appointment as director of the cathedral choir, and court chapel master of opera in Berlin. It was there he brought out his masterpiece, "The Merry Wives of Windsor," which was enthusiastically received. He did not live long to enjoy his success, however, for he died suddenly, March 11, 1849, two days after it was produced.

Nicolai left eight operas, a fest overture, symphony, mass, requiem, Te Deum, and a large number of sacred pieces, songs, part songs, and compositions for the piano, but of all his writings only his "Merry

Wives of Windsor," the overture to which is a great favorite in the concert-room, and his "Fest Overture," which is remarkable for his scholarly treatment of the Luther chorale, "Ein 'feste Burg," are included in modern repertories. He was an accomplished musician and excelled in orchestration. His operas were written in the Italian style until his last,"The Merry Wives of Windsor," in which he returned to the German comic opera methods. It abounds in humor and captivating melody, and its overture is always welcomed as one of the most charming contributions to light opera literature.

PAINE (JOHN KNOWLES)

January 9, 1839–April 25, 1906

PRINCIPAL WORKS:

Mass in D

Columbian Exposition March and Hymn

Symphony in C Minor

Spring Symphony

Symphonic Poem "The Tempest"

Island Fantasy

Music to "Œdipus Tyrannus"

Cantata "Phœbus Arise"

Cantata "Realm of Fancy"

Cantata "The Nativity"

Oratorio "St. Peter"

Overture "As You Like It"

Azara

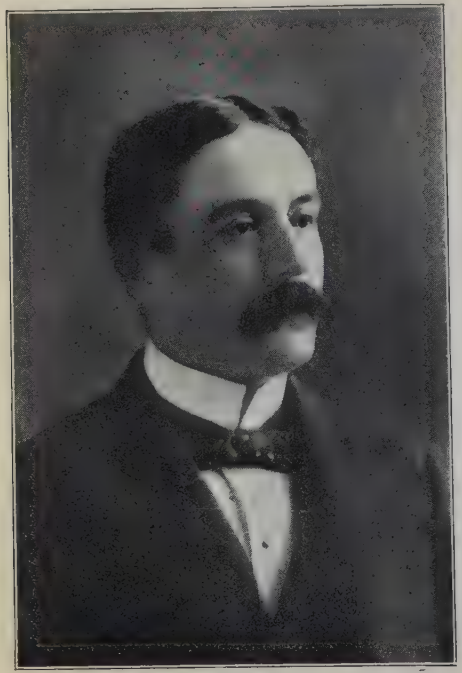
PAINE

JOHN KNOWLES PAINE, organist and composer, was born at Portland, Maine, January 9, 1839. After studying with Kotschmar in his native city, he went to Berlin in 1858 and studied there three years, giving special attention to the organ, upon which instrument he became so proficient that he gave organ concerts in several German cities before his return to the United States in 1861. In 1862 he was appointed musical instructor at Harvard University. It was not long before the importance of his work was recognized and numerous pupils came to him who have since risen to prominence. His lectures and recitals were so largely attended that in 1875 a regular department of music was established and he was made full professor. He resigned his position in 1905 and died April 25, 1906.

Professor Paine's list of works is not as large as that of some other American composers, but it is one of great importance, for he was the first among Americans to produce music in the higher forms. It includes one mass, one oratorio, two symphonies, two symphonic poems, four cantatas, two incidental dramatic works, one opera, one overture, a march and hymn written for the opening of the Columbian Exposition, a Domine Salvum for voices and orchestra,

duo concertanti, and larghetto and scherzo for violin and 'cello, one string quartet, romanza for piano and 'cello, sonata for piano and violin, and several variations, fantasias, motets, songs, and piano pieces. His best known concert-room numbers are the symphonic poems "The Tempest" and "Island Fantasy," the symphonies in C minor and A minor ("Spring"), the overture to "As You Like It," the cantatas "Phœbus Arise," "Realm of Fancy," and "The Nativity," the incidental music to "Œdipus Tyrannus," extracts from his opera "Azara," and the oratorio "St. Peter." The latter has been performed a few times and is one of those works which grow with the hearing. The Mass in D has not been given in this country, but in Germany it is very highly esteemed.

Professor Paine is the most classic of the American composers and, as already said, was the first to produce music in the large forms. He has really two periods, the classic and the romantic, for in his later years, while still a conservative, he yielded somewhat to the trend of musical style. In his earlier years also he had little sympathy with Wagner, but towards the end of his career, while not an imitator of Wagner, he showed that he had been influenced by him in the production of a more sensuous charm and brighter color, and dramatically went so far as to produce climaxes which would have suited even Meyerbeer. He also abandoned himself to the temptations of programme music, as in his delightful "Spring Symphony," but always legitimately and within reasonable bounds. His music to the tragedy of "Œdipus Tyr-



HORATIO W. PARKER

FRANK VAN DER STUCKEN

annus," consisting of an overture and seven numbers, which is very impressive and powerful, as well as in keeping with the old Greek dignity, is undoubtedly his masterpiece. His oratorio "St. Peter," though infrequently given, is a noble work and of high importance as being the only real oratorio an American has written. It undoubtedly would be performed oftener were it not for the difficulty of some of the vocal parts. As professor at Harvard the value of his work cannot be overestimated. It not only added to the reputation of that university as an art centre, but had a marked influence upon musical progress all over the country, and aroused also great interest in organ music. Professor Paine was a genuinely creative composer. He is always conservative and his music never departs from regular form. It is thoroughly original, clear in style, and marked by scholarly thought and deep feeling, fine harmony and appropriate orchestral color. The best testimony to his rank as a composer is that he stands as high, if not higher, in Germany than in his own country.

V

PARKER (Horatio William)

September 15, 1863

PRINCIPAL WORKS:

Twenty-third Psalm

Symphony in C Minor

Concert Overture in E Flat

King Trojan

Quartet in F Major

Venetian Overture

Normannenzug

The Kobolds

Harold Haarfagar

Hora Novissima

Quintet in D Minor

Legend of St. Christopher

A Northern Ballad

Wanderer's Psalm

Star Song

Concerto for Organ

PARKER

HORATIO W. PARKER, one of the leading American composers, was born at Auburndale, Massachusetts, September 15, 1863. He first studied the piano and organ with his mother. Subsequently he studied in Boston, and in 1881 with Rheinberger in Munich. He returned to this country in 1884 and devoted himself to teaching and composition. About the year 1893 he became organist at Trinity Church, Boston. In 1902 he revisited Europe and received the degree of Doctor of Music at Cambridge. In 1894 he was appointed Professor of Music at Yale University, a position which he still holds and in the duties of which he has made New Haven an important musical centre, while he has increased his own reputation by his many important contributions to musical literature.

Mr. Parker's catalogue contains twenty-one choral pieces, four concert overtures, two ballads for orchestra, one symphony, one string quartet, a scherzo and idyl for orchestra, two oratorios, two cantatas, one string quintet, one suite for piano and violin, three odes, a concerto for organ and orchestra, one symphonic poem, five part songs and about forty sacred and secular songs, twenty-five pieces for organ, two psalms, and twenty or more minor pieces for the

piano. His works most frequently given in the concert-room are the cantatas "King Trojan" and "Der Normannenzug," the string quartet in F major, Scherzo in G, "Harold Haarfagar" for chorus and orchestra, "A Northern Ballad" for orchestra, the concerto for organ and orchestra with harp, the Twenty-third Psalm, and the oratorios "Legend of Saint Christopher" and "Hora Novissima."

Mr. Parker has performed a distinctly valuable service for music, during his labors at Yale University, by the establishment of a choral society and many series of orchestral concerts, as well as by his faithful and scholarly administration of his office. He has also greatly enriched church music, not only by his complete morning and evening service, but also by his numerous sacred songs and anthems. His "Hora Novissima" is his master work. This oratorio was first performed by the Church Choral Society of New York and subsequently at various festivals in this country as well as in England. He has also been honored by having his "Wanderer's Psalm," "Legend of Saint Christopher," and the "Star Song" produced at English festivals. The "Hora Novissima" is a noble, dignified, and scholarly setting of Bernard of Morlaix's hymn, "De Contemptu Mundi," and is in keeping with the antique solemnity of the subject. All his music has the scholarly, thoughtful quality, particularly in his sacred musical art. It is characterized by graceful and at the same time vigorous melody, rich and at times massive orchestration.

PONCHIELLI (Amilcare)

September 1, 1834–January 16, 1886

PRINCIPAL WORKS:

I Promessi Sposi

Le Duc Gemelle

I Lituani

La Gioconda

Il Figlinol

Marion Delorme

Garibaldi Hymn

PONCHIELLI

AMILCARE PONCHIELLI, the opera composer, by some of the Italian critics ranked next to Verdi, was born at Paderno Faralosa in Cremona, Italy, September 1, 1834. He received his musical education at the Conservatory of Milan, and produced his first opera in 1854. His works at last attracted the attention of the managers of La Scala Theatre in that city and secured for him a commission to write a ballet which achieved a success of enthusiasm in 1873. In 1881 he was appointed master of the cathedral at Bergamo, but contributed little to its service. He devoted himself to operatic composition until his death in 1886, his last opera having been performed in 1885.

Ponchielli has left twelve operas, two ballets, a cantata, a hymn written in honor of Garibaldi, and a few miscellaneous pieces, but of all his works, "La Gioconda" is the only one which has found its way out of Italy. Notwithstanding its gloomy subject, based upon Victor Hugo's "Tyrant of Padua," it is a great favorite by reason of its melodiousness, dramatic power, and attractive ballet. It was first produced April 8, 1876. Ponchielli's operas are specially characterized by melody in the Italian style

yet very individual in character, effective concerted passages, and decided dramatic effect. That he is the legitimate successor of Verdi, however, may fairly be questioned, especially as Verdi named his own successor.

PUCCINI (Giacomo)

June 22, 1858

PRINCIPAL WORKS:

Le Villi

Manon Lescaut

La Bohème

La Tosca

Madame Butterfly

Girl of the Golden West

PUCCINI

GIACOMO PUCCINI, named by Verdi as his successor, was born at Lucca, Italy, June 22, 1858. He is descended from a long line of musicians, and in his own family of six, all are devoted to music. His precocity attracted the attention of the Queen of Italy, who granted him a pension which enabled him to enter the Milan Conservatory, where Ponchielli was his principal instructor. His first opera, "Le Villi," produced in 1884, was a success. After five years of rest his opera "Edgar" appeared, but it proved a failure. He waited four years longer and brought out "Manon Lescaut," which secured his second success. Three years later, his masterpiece "La Bohème" was produced, and was greeted everywhere with enthusiasm. "La Tosca" followed in 1900 and, notwithstanding its hideous story, increased his fame. His last opera, "Madame Butterfly," when first produced in 1904 was hissed by the Italians, though it has since had a world-wide welcome. He is now engaged upon an operatic setting of the American play, "The Girl of the Golden West." Its production will be awaited with great interest.

Puccini has written six operas, a symphonic caprice, and some church music. Of his operas, "Manon Lescaut" (1893), "La Bohème" (1896), "La Tosca"

(1900), and "Madame Butterfly" (1904) are in the standard operatic repertory the world over, and "Le Villi," his first opera, has been revived of late but without much success. The intervals of his operatic productions show that he works slowly and carefully. Perhaps this has been necessitated to some extent by the character of his librettos, for, with the exception of "La Bohème," they are of a forbidding and occasionally gruesome nature. As a composer Puccini has a rare gift of melody, strong imagination, skilful artistry in technic, and an unusual sense of orchestral color. "La Bohème" is one of the most important contributions made by an Italian to the operatic repertory. It is a masterpiece of melody, tenderness, pathos, and sentimentality, and is particularly distinguished by the manner in which the composer has written melodies not for melody's sake but fitted to the situations in Murger's captivating scenes. In the same successful manner Puccini has expressed emotion and pathos in "Madame Butterfly," and passion and dramatic power in the gruesome "Tosca." As already said, Verdi named Puccini as his successor even before the world knew him thus, and he has justified the choice. He is the most gifted living representative of modern Italian lyric art.

RACHMANINOV (Sergei Vassilievich)

March 20, 1873

PRINCIPAL WORKS:

Die Toteninsel

Three Piano Concertos

Four Piano Preludes

Sonata, Op. 28

Humoreske

Barcarole

Polichinell

The Miser Knight

RACHMANINOV

SERGEI VASSILIEVICH RACHMANINOV, a new star in the musical firmament and one of the first magnitude, was born at Novgorod, Russia, March 20, 1873. He entered the St. Petersburg Conservatory in his ninth year and studied the piano for three years. In 1885 he was sent to the Moscow Conservatory, where he studied theory and composition with the best of the Russian teachers, among them Siloti, Taniev, and Arensky. He won the gold medal for composition and afterwards made successful tours in Russian towns. In 1899 he appeared in London and in 1909 came to this country, where at this writing he is winning laurels as composer, conductor, and pianist. In 1893 he was appointed professor of the piano at the Maryinsky Institute for Girls in Moscow, a position he still retains.

Though still young, Rachmaninov has been an industrious composer. His catalogue includes two piano concertos, one fantasia for two pianos, two piano suites, one sonata for piano and 'cello, one piano sonata, one trio for piano, violin, and 'cello, two violin and piano pieces, two 'cello pieces, a fantasia and capriccio for orchestra, two symphonies, one symphonic poem, three operas, one cantata, five choral works, forty-five pieces for piano, and over one hun-

dred songs. His best known works upon American concert programmes are the symphonic poem "Die Toteninsel," the piano concerto No. 2 in C minor, the four preludes in C sharp minor, D major, D minor, and G minor, the Sonata, op. 28, and "Melodie," "Humoreske," "Barcarole," and "Polichinell" for piano, but it will not be long before others of his compositions will be well known. Only recently one of his operas, "The Miser Knight," has been produced in this country, as well as a third piano concerto and a fourth prelude. His music shows that he has been influenced by Tchaikovsky and to a certain extent by Richard Strauss, but like Tchaikovsky and Rubinstein he is a musician not exclusively of his own nationality but of the world. In his rhythm and harmonies there is evidence of Slavic impression, but he is not dominated by it. He writes with a free hand and with spontaneity and originality. In his symphonic poem, "Die Toteninsel," inspired by Bœcklin's well-known painting of "The Island of Death," without making any attempt at programme description he produces the impressions which might occur to one viewing the picture. It is a dirge throughout, but varied with tremendous climaxes, powerful dramatic effects, and changing moods in the reeds and strings, the heavy brasses keeping the fateful rhythm throughout. His piano concerto, the second, has a certain Russian color, but it is modelled on the best traditions and is regular in form and constructed with such skill that instead of being a piano performance with orchestral accompaniment, the piano

THE ISLAND OF THE DEAD
(By A. Böcklin)

is a legitimate section of the orchestral force and the whole moves in grand and effective unity. These two superb works proclaim their author a master of composition and one bound to make his influence widely felt.

RAFF (Joseph Joachim)

May 27, 1822–June 25, 1882

PRINCIPAL WORKS:

Symphony in D Minor

Symphony "An das Vaterland"

Symphony "Im Walde"

Symphony "Lenore"

Symphony "Frühlingsklänge"

Symphony "In the Alps"

Symphony "In Sommer"

Symphony "Zur Herbstzeit"

Symphony "Der Winter"

Concerto in C Major

Suite for Violin

Quintet, Op. 107

Concerto for 'Cello Op. 193

Ein 'feste Burg Overture

Serenade

Loreley

Polka de la Reine

Jubilee Overture

Festival Overture

RAFF

JOSEPH JOACHIM RAFF was born at Lachen on Lake Zurich, May 27, 1822. Like many another composer he owed his beginnings in music to those generous benefactors, Liszt and Mendelssohn. He began his career as a schoolmaster, hoping thereby to acquire sufficient means to study music. After a long struggle with poverty and other hardships, and with the help and recommendations of his patrons already mentioned, he succeeded in getting a start and finding publishers for his compositions, although teaching was for many years his principal reliance for a livelihood. In 1877 he had the good fortune to secure the position of director of the Hoch Conservatory at Frankfort, where he remained until his death, June 25, 1882.

The long catalogue of Raff's works shows his extraordinary facility in composition — a facility which in his case proved nearly fatal to his fame. It contains over two hundred opus numbers, which include in detail no less then two hundred and ninety-eight pieces for the piano, one hundred and thirty-one songs, ten large vocal works, twelve pieces for piano and violin, two for piano and orchestra, eleven symphonies, six orchestral suites, six sonatas, eleven string quartets, three concertos, and eighteen miscellaneous composi-

tions. Of this great number there remain to-day in the concert-room the piano concerto in C major, the suite for violin and orchestra, op. 180, the quintet, op. 107, the 'cello concerto, op. 193, the symphonies "An das Vaterland," "Im Walde," "Lenore," and "Frühlingsklänge," the Capriccio, op. 92, "Festmarch," op. 139, "Ein 'feste Burg" overture, a serenade, and a few songs. Much the larger part of his music is now neglected in concert programmes, although all of it is individual and distinctive. Indeed, notwithstanding his long array of compositions, for he continued writing almost until the day of his death, he never repeats himself. What then is the cause of the public forgetfulness? It may possibly be due to the fact that he wrote a great number of "pot boilers," owing to the pressure of poverty and the demands of publishers, for his works were among the "best sellers" of his day, but suffered the fate of "best sellers." Under such circumstances it was inevitable that he should write much that was commonplace and perishable. Hence the great number of piano solo pieces. This does not or should not detract from Raff's fame, for his greater works are great indeed. He belonged to the new German school. He combined the classic and romantic and wrote most graphic programme music, as in his "Lenore" and "Im Walde" symphonies, without the sacrifice of form, clearly revealing Mendelssohn's influence. He had a rare gift of melody and was fertile in original melodious devices. His orchestral color is of a delightful kind, as is shown by his vivid tone-painting of

SCENE FROM "PARSIFAL" AS GIVEN AT BAIREUTH IN 1882

Burger's ballad in the "Lenore" symphony. While he lacks breadth and great dramatic power and his work is not characterized by depth of thought, yet it is graceful, poetic, full of melodious charm, and reveals unusual technical skill. It is hard to believe that two such admirable works as the "Lenore" and "Im Walde" symphonies will ever be lost so long as marvellous accuracy of musical description, perfect symmetry of form, and melodic charm are held of any account. Even in the demoniacal finale of the "Lenore" it is still the true symphony. And yet much has been lost for reasons already stated. If he had not written so much under compulsion, or if he had been sternly self-critical, he might have left still greater works than he has, and time would not have been such a remorseless weeder.

REINECKE (Karl Heinrich Carsten)

June 23, 1824–March 17, 1910

PRINCIPAL WORKS:

Piano Concerto in F Sharp Minor

King Manfred

Hakon Jarl

Overture "Dame Kobold"

Overture "Aladdin"

Overture "Friedensfeier"

Overture "Zenobia"

Symphony in A

Symphony in C Minor

Schneewitchen

Dornröschen

Aschenbrödel

Kinderlieder

REINECKE

KARL HEINRICH CARSTEN REINECKE, equally famous as conductor, composer, and player, son of a musician, was born at Altona, Germany, June 23, 1824. His first musical experience was as violin player in an orchestra, and he also made many concert tours, after which he settled in Leipsic for purposes of study. His progress was so rapid that he soon held many important positions in succession: court pianist to Christian VIII, Denmark (1846); professor in the Cologne Conservatory (1851); conductor at Barmen (1854); music director at University of Breslau (1859); conductor at Leipsic Gewandhaus (1860). He also held a position in the Leipsic Conservatory from 1897 until 1902, when he retired. Reinecke died March 17, 1910.

Reinecke was a prolific writer but little of his music is now known in the concert-room. His style is very refined and his trend is always classical and particularly Mozartian, though at times he shows the influence of Wagner. He belongs to the old school of musicians with whom simplicity, dignity, cleverness and correctness were considered most important.

REYER (Louis Étienne Ernst)

December 1, 1823–January 15, 1909

PRINCIPAL WORKS:

Le Selam

Maitre Wolfram

Sacountala

La Statue

Erostrate

Sigurd

Salammbô

REYER

LOUIS ÉTIENNE ERNST REY (REYER), an operatic composer of the modern French school, was born at Marseilles, December 1, 1823. His only instructor was his aunt, Mme. Farrenc, for many years professor of the piano at the Paris Conservatory. His early youth was spent in Algiers, where he probably imbibed the love of Oriental subjects which figure so often in his music. His first important work was "Le Selam," a symphonic ode, Oriental in its character. He made his operatic debut in 1854 with the one-act opera, "Maitre Wolfram," and followed it up with the ballet "Sacountala" and the opera "La Statue," both Oriental in character. In 1862 he brought out "Erostrate" at Baden-Baden. It was successful there but not in Paris, as the score was dedicated to the Queen of Prussia. None of his operas was heard in Paris for twenty-four years afterward, but at last his "Sigurd" made a triumphant success in that city, and this was followed by "Salammbô," his last work. He died in Paris, January 15, 1909. He was decorated with the Legion of Honor in 1862 and succeeded Ferdinand David at the Institute.

Reyer was not a prolific writer. He has left five operas, a mass, cantata, symphonic ode, and ballet, and some songs and pieces of sacred music. He is not

yet well known out of France, although his operas "Sigurd" and "Salammbô" have found a hearing both in England and this country. In the concert-room he is known only by the overture to "Sigurd."

Reyer is a prominent representative of the modern French romantic school, and has also achieved local fame as a critic and writer. He was greatly influenced by Weber, Berlioz, and Wagner, and in his "Sigurd" (or "Siegfried") has been unjustly charged with plagiarism from Wagner's "Nibelung Ring," for Wagner's libretto was not known to him when he was writing his opera, and he had finished the score before the "Ring" was produced in Paris. He was, however, one of the first in France to recognize Wagner's genius. In one of his letters he writes: "We are practically all affected with Wagnerism, perhaps at different degrees; but we have drunk and we will drink at the same source, and the sole precaution for us to take is not to drown our own personality." His music is characterized by its poetical quality, strong dramatic force, richly colored orchestration, and the exactness with which he combines the meaning of the text and the expression of the music. In these respects he shows the influence of Wagner, but at the same time he is not an imitator. His work is that of a sincere, honest composer, firm in his convictions and, as even his severest critics admit, animated by the desire to elevate the operatic standard.

REZNICEK (Ernst Nicolaus Von)

May 4, 1861–

PRINCIPAL WORKS:

Die Jungfrau von Orleans

Satanella

Donna Diana

Till Eulenspiegel

Requiem

Mass in F

Comedy Overture

Symphonic Suite

REZNICEK

ERNST NICOLAUS VON REZNICEK, son of a lieutenant field marshal in the Austrian army and a princess mother, was born at Vienna, May 4, 1861. Like many another musician his aristocratic parents intended him to be a lawyer, but their intentions failed because of his persistent determination to become a composer. He was first educated in the Leipsic Conservatory and after his graduation became a theatre conductor — a position which he held a short time and resigned to take another as military conductor. He subsequently occupied various positions, among them chapel master at Weimar and Mannheim. In 1902 he went to Berlin, where he organized a small concert orchestra. In 1906 he secured a position as teacher in the Klindworth-Scharwenka Conservatory, where he still remains, devoting himself to teaching and composition.

Reznicek has written five operas, two organ suites, four vocal concerted pieces, two concert overtures, two symphonies, and several minor works, but he is known in American concert-rooms only by his delightful overture to "Donna Diana," a comic opera which he wrote in 1894, and which has made a great success in Germany. Another of his operas, "Till Eulenspiegel," has also made a success abroad, but

it is not known here. "Donna Diana" is considered his masterpiece. Indeed he has been much more successful in operatic than in purely instrumental work, for his talent leans decidedly to the dramatic side. The overture to this opera is specially attractive for its vivacious and melodic character.

RHEINBERGER (Josef Gabriel)

May 17, 1839–November 25, 1901

PRINCIPAL WORKS:

Wallenstein Symphony

Stabat Mater

Overture "Taming of the Shrew"

Die Sieben Raben

Daughter of Jairus

Requiem

Toggenburg

Die Todte Braut

Florentine symphony

Wittekind

Overture to "Demetrius"

Christophorus

Die Rosen von Hildesheim

Star of Bethlehem

Quartet in E Flat

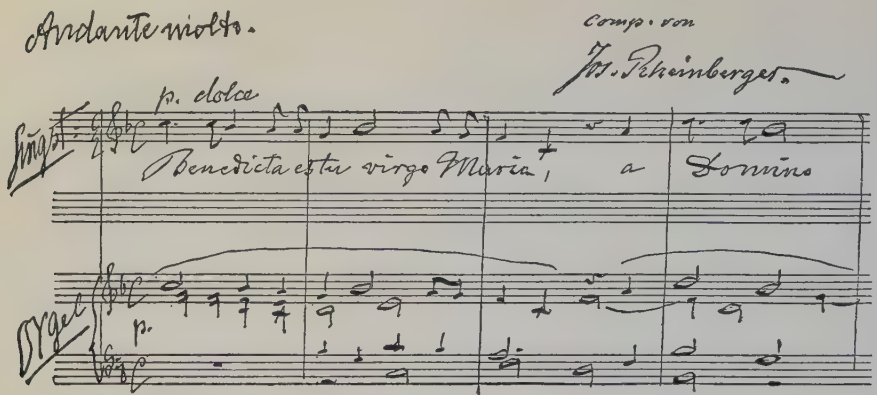
RHEINBERGER

JOSEF GABRIEL RHEINBERGER, one of the most famous of modern German composers, son of the financial agent of Prince Lichtenstein, was born at Vaduz, near Lake Constance, May 17, 1839. His musical ability was displayed at a very early age. At seven years he was organist of the parish church of his native place, and his first composition, a three-part mass, was written in his eighth year. After his preliminary studies he entered the Munich Conservatory and remained there three years, leaving it with the highest honors to become a pupil of Lachner. In 1859 he was appointed professor of the piano in the same institution and was subsequently advanced to the position of professor of composition. From 1860 to 1866 he was organist of the Court Church, and it was during this period that he wrote much of his ecclesiastical music. He also held an important position in the Academy of Music, founded by Von Bülow, to the time of his death. He was also director of the Munich Choral Society and of the Court Church music. He was knighted by King Leopold II and was also honored with a degree by the University of Music. His death occurred November 25, 1901.

The catalogue of one hundred and ninety-seven

opus numbers and twelve unnumbered compositions attests Rheinberger's industry. In detail these numbers represent two symphonies, three overtures, three operas, five string quartets, two orchestral suites, ten pieces for violin, alone or with other instruments, one hundred and thirty-one for piano and ten of piano concerted music, three hundred and fourteen songs and other vocal works, and ten compositions in cantata form. His church compositions include two Stabat Maters, twenty-three motets, one Passion music, thirty-one hymns, three requiems, fourteen masses, and one Ave Maria. For the organ, he has left twenty sonatas, twenty-six concerted pieces, twenty-four fugues, and forty-five solo pieces. Of all this multitudinous collection his best known numbers are the "Florentine" and "Wallenstein" symphonies, the quartet in E flat for piano and strings, "Die Rosen von Hildesheim," for male chorus and wind instruments, the legend (sometimes entitled "oratorio") "Christophorus," for soli, chorus, and orchestra, the ballad "Wittekind," for male chorus and orchestra, and the ballad "Toggenburg," for soli, chorus, and pianoforte.

Rheinberger is universally esteemed one of the most eminent musicians of his time, both as teacher and composer. He had pupils from all parts of Europe and many from this country. No composer ever regarded his art more reverently or practised it more honestly, and this led him to adopt a somewhat severe attitude towards pupils. The latter, however, uncomplainingly accepted his discipline in



FACSIMILE OF AUTOGRAPH SCORE BY JOSEF RHEINBERGER

view of his authoritative position. In his compositions he is a strict adherent of form and classically rigid in every detail, and yet his works abound in beautiful melodic effects and display an enthusiastic individuality as well as a leaning towards romantic subjects. This individuality is specially shown in his choral works with orchestra, which come next to his organ sonatas in critical estimation. The twenty organ sonatas are his masterpieces and the most important contributions to organ music since the time of Bach. His church music is strictly in the church style and characterized by deep religious feeling. Of his two symphonies, the "Wallenstein" is the best known. It is one of his earliest works and, though in the classic style, is a noble specimen of programme music, especially in its description of the scenes of camp life and in the dramatic effect attending Wallenstein's death. His vocal ballads and legends in cantata form are remarkable for their melodic purity, refinement, and dignity, and their orchestral accompaniment is characterized by the skilful and accurate finish of every detail. He was a modern romanticist, loyal to the classic traditions. He had little or no sympathy with new movements or advanced thought in music. He was therefore, as might have been expected, a decided anti-Wagnerite. He wrote some for the theatre in his earlier days, but abandoned it in disgust when Wagner's operas began to be exploited. His Wagnerian prejudice was curiously illustrated. He greatly admired Sullivan's "Mikado" when it was first presented in Germany,

but when the latter's greatly superior work, "The Golden Legend," was brought out there, he disliked it because it had traces of Wagner. At one time, going through an apartment, he observed an open copy of "Lohengrin" resting upon a score of "Der Freischütz." He immediately reversed them, saying: "This is the way it should be."

RIMSKY-KORSAKOFF (Nicholas Andrievich)

March 18, 1844–June 22, 1908

PRINCIPAL WORKS:

Symphony No. 1

Suite "Antar"

Sinfonietta on Russian Themes

Easter Overture

Sadko

Scheherezade

Ballet "Mlava"

Suite "Snow Maiden"

Suite "Christmas Eve"

Quartet in F Major

Concerto in C Sharp Minor

The Maid of Pskov

A Night in May

RIMSKY-KORSAKOFF

NICHOLAS ANDRIEVICH RIMSKY-KORSAKOFF, scion of an aristocratic family, and a conspicuous representative of the new Russian school, was born March 18, 1844, at Tikhvin, Russia. He began his musical studies at the age of six, and composition at nine. In 1856 he entered the naval college and was in the service until 1873, the duties of which conflicted not a little with his musical progress. His acquaintance with Balakirev led to his connection with the school alluded to. One of his first compositions, a symphony, was written while he was on a naval cruise and was performed with success in 1865. In 1870 he was appointed a professor in the Conservatory of St. Petersburg and two years later retired from the navy, being at that time inspector of naval bands. In 1883–84 he was assistant to Balakirev in the Court Chapel, and shortly afterwards succeeded him. He conducted the Russian symphony concerts from 1886 to 1890, and during that time made concert tours in other countries. In 1905, owing to differences with the management of the Conservatory, he was dismissed, but the protests of his contemporaries led to his reinstatement a short time afterwards. He died June 22, 1908.

Rimsky-Korsakoff has left three symphonies and a sinfonietta, two overtures, four sketches and fantasias, five suites, six pieces of chamber music, one concerto, sixteen piano pieces, eighteen choral pieces, ninety-five songs, seven pieces of church music, thirteen operas, and one hundred and forty arrangements of folk-songs — a rich addition to that branch of the national music. But of this large collection, however, his only well known pieces in the concert-room are the beautiful suites, "Antar," "Scheherezade," and "Mlava" (the latter arranged from his opera of the same name), the "Russian Easter Overture" and the "Capriccio Espagnol."

Rimsky-Korsakoff is one of the most eminent of the new Russians. Though influenced by his predecessor Glinka and by Liszt, he has preserved his individuality. As a composer he displays the refinement of high culture and the evidences of ripe scholarship. His music is always bright and sunny, in which respect it differs widely from the seriousness which characterizes so many of the composers of his country, notably Tchaikovsky. His genius is eminently lyrical and his melodic effect fascinating. Much of his music is national in character, taking on new beauties by his masterful skill. That he greatly enjoyed programme music is shown by his choice of subjects. The "Antar" suite with its dramatic effects and rich orchestral color is a prominent example. His orchestral music is very expressive and almost realistic in description, and yet his harmonies are fresh and regular. Nearly all his operas are national in subject

but they are unknown out of Russia. If his musical achievements had not been so handicapped by the exactions of naval service he would doubtless have reached still greater heights.

ROOT (GEORGE FREDERICK)

August 30, 1820–August 6, 1895

PRINCIPAL WORKS:

The Haymakers

Esther

Daniel

The Flower Queen

Patriotic and Sacred Songs

Collections for Choir Service

ROOT

GEORGE FREDERICK ROOT, well known as teacher, song and hymn writer, and the most conspicuous contributor to American national music, was born at Sheffield, Massachusetts, August 30, 1820. He began his career as choir singer and organist in 1838, and in 1839 identified himself with singing schools and teachers' institutes in Boston. In 1844 he entered upon the same duties in New York, but upon a larger scale, and was closely connected with Dr. Lowell Mason and others in popularizing music and giving musical instruction. In 1850 he visited Europe, and upon his return in 1851 began the work of composition and entered upon the same field in which Stephen C. Foster was then so successful. He came to Chicago about the year 1861, and was a member of the music publishing house of Root and Cady. He remained a citizen of Chicago until his death. The outbreak of the Civil War induced him to write patriotic songs, which spread all over the country, and were heard at war meetings, in camps, and upon the battle-field. He died August 6, 1895.

Dr. Root's compositions embrace popular music of the better class and were almost always written for a purpose. His compositions may be grouped into four classes, *viz.*, sentimental songs for the fireside and

concert-room, like "Hazel Dell," "Rosalie," "The Vacant Chair," and "There is Music in the Air"; and war songs, like "The Battle-Cry of Freedom," "Tramp, Tramp, Tramp, the Boys are Marching" and "Just before the Battle, Mother"; sacred songs, like "I will Lay me down in Peace," "The Shining Shore," and hundreds of others for the church and sabbath school which are even better known in England than in this country; cantatas for mixed voices, like "Esther," "Daniel," "The Haymakers," and "The Flower Queen," and several psalm books for use in choirs.

ROSSINI (Gioacchini Antonio)

February 29, 1792–November 13, 1868.

PRINCIPAL WORKS:

Barber of Seville

La Cenerentola

Le Comte Ory

La Donna del Lago

La Gazza Ladra

William Tell

Italiana in Algieri

Moses in Egypt

Otello

Semiramide

Siege of Corinth

Tancredi

Stabat Mater

ROSSINI

GIOACCHINI ANTONIO ROSSINI, "The Swan of Pesaro," as he was called by his admirers, son of a town trumpeter and slaughter-house inspector, his mother a baker's daughter, was born at Pesaro, Italy, February 29, 1792. Rossini began his musical career as a public singer and at the age of thirteen played the horn in a theatre. Shortly after this he took lessons from regular teachers and sang in church until his voice changed. Then he commenced studying counterpoint, and in the meantime, as his parents were poor, supported himself by giving lessons and playing in small orchestras. In 1808 he began composition and at last (1810) received a commission for an opera from Venice. He devoted all his energies thenceforward to this style of music, and for twenty years opera after opera came from his facile pen, his last, "William Tell," appearing in 1829. Although it was his masterpiece and successful, after a few performances he abandoned writing for the theatre, owing to certain political and domestic reasons as well as from the fact that his rival, Meyerbeer, overshadowed him in public favor. He lived forty years longer, but little more appeared from his pen except his "Stabat Mater," a small mass, and miscellaneous pieces for the voice and piano. In 1855

he settled down in Paris and spent his remaining days at his villa in Passy as a voluptuary, caring little for his own or any other music. He died there November 13, 1868, and was buried amid most imposing ceremonies. All the great artists of the day, among them Tamburini, Duprez, Gardoni, Faure, Capoul, Della Sedie, Alboni, Adelina Patti, Nilsson, Krauss, Carvalho, and others sang at his funeral, and Patti and Alboni created a profound impression by singing the "Quis est Homo" from his "Stabat Mater."

Rossini's catalogue contains forty-eight operas, some of them produced in other settings, fourteen cantatas, thirty-one miscellaneous vocal pieces, five string quartets, four marches, a fanfare for four trumpets, forty miscellaneous instrumental pieces, and of sacred music a "Stabat Mater," "Tantum Ergo," "Quoniam," and "O, Salutaris." Of all these works only the "Stabat Mater," "William Tell," "The Barber of Seville," "Moses in Egypt," and excerpts from "La Cenerentola," "La Donna del Lago," "La Gazza Ladra," "Otello," "Semiramide," and "Tancredi" remain in the modern repertoire. "The Barber of Seville," "William Tell," and "Moses in Egypt" still retain their places on the operatic stage. The "Stabat Mater," the cavatina "Ecco ridente il Cielo," the trio "Zitti, Zitti," the buffo aria "Largo il factotum," and the aria "Una voce poco fa," from "The Barber of Seville"; the overture and aria "Bel Raggio," from "Semiramide"; the overture romanza "Selva opaco," and the trio of the oath ("Les gloria Inflammi"), from "William Tell"; the aria "Di Tanti

MADAME MALIBRAN

LUCCA AS MIGNON

Palpiti," from "Tancredi"; and the "Prayer," from "Moses in Egypt," are frequently heard in the concert-room.

Rossini must be classed as one of the most eminent of the Italian opera composers. Though of humble birth, he rose to distinction by his own efforts and died crowned with world-wide fame. His music was the fashion of his day, but is not of the present day. It is eminently theatrical. Even his "Stabat Mater" shows the influence of the theatre. In his youth he told one of his teachers he cared only to write operas, though he carefully studied the Beethoven symphonies and Mozart and Haydn quartets for orchestra training. It may have been due to the theatrical demand that his music is often overloaded with ornamentation, and noisy. He seems to have inherited a love for brass from his father. He apparently was always in good spirits when he wrote and there is a perpetual flow of gayety and good humor in his music. "The Barber of Seville" is the highest type of the comic opera. "William Tell" is his masterpiece, but when he seemingly had reached the full maturity of his power and was prepared to occupy greater heights, mysterious silence fell upon him. In that opera he reached genuine dignity and seemed to have changed his entire attitude both as man and artist. Instead of writing merely for vocal display by singers, he strove for true artistic effect. All his absurdities and extravagances were abandoned and the world looked for some further and greater creation, but it did not come. The change was a radical one. Instead of pure

Italian he combined the best features of the French and Italian schools, and instead of loading down his arias with ornamentation he treated the voices in a more sensible and effective manner.

Rossini worked great changes in the opera. He established new forms of accompaniment, especially for the stringed section, increased the use of individual instruments, added great effectiveness to the horns, secured finer tone-color, and abolished singers' cadenzas. Personally, he was of a gay, worldly disposition, fond of pleasures and luxurious living, but exceedingly kind and amiable, especially to his relatives and to other artists. After his retirement to his villa he led a gay life and his home was the rendezvous for literary men and musicians, but as time went on he became disgusted with the world, indifferent to his own fame and success, and had little faith in anything or anybody. His career was really finished when he was in his thirty-seventh year, and yet he lived nearly forty years longer with a comparatively idle pen. Critical estimates of his work have differed greatly. Schubert esteemed him "a rare genius," and Schumann said of his music it was "really exhilarating and clever." Naumann thinks that he displays the spirit of three nations, German depth, French esprit, and Italian grace. But Ingres said his music was that of a dishonest man, and Berlioz declared he would like to burn it all.

RUBINSTEIN (Anton Gregor)

November 28, 1830–November 20, 1894

PRINCIPAL WORKS:

Dimitri Donskoi

Feramorz

The Tower of Babel

The Demon

The Maccabees

Paradise Lost

Nero

Sulamith

Triumphal Overture

Concert Overture

Ivan the Terrible

Don Quixote

Bal Costumé

Elegie

Overture "Antony and Cleopatra"

Christus

Ocean Symphony

Dramatic Symphony

Symphony in G Minor

Overture Solenelle

Der Morgen

Die Nixe

RUBINSTEIN

ANTON GREGOR RUBINSTEIN, an eminent composer and one of the greatest of pianists, was born of Jewish parentage at Wechwetynetz, Besserabia, November 28, 1830. After studying at home he made his appearance as a pianist at Moscow with great success, and in his tenth year visited Paris, where he elicited the help of Liszt and Meyerbeer and was considered a prodigy by the Parisians. In 1842 he made a tour of England, Holland, Germany, and Sweden, and created a sensation by his remarkable playing. In 1845 he began the study of composition, and the next three years were spent in teaching and concertizing in Vienna. In 1848 he returned to Russia and was made chamber virtuoso by the Grand Duchess Hélène. During the next eight years he devoted himself assiduously to the study of composition, and in 1856 began producing his own works. His fame was now wide-spread. He founded the Russian Musical Society in 1859 and the St. Petersburg Conservatory in 1862. In 1869 he was decorated by the Czar and the next year made a brilliant European tour. His concert tour in this country with the Russian violinist Wieniawsky and the Theodore Thomas Orchestra in 1872–73 will be remembered as an exceptionally brilliant one, but he became so disgusted with the

commercial greed and exactions of managers that he abandoned concert-giving and devoted himself to composition thereafter. He died November 20, 1894.

Rubinstein's catalogue embraces twenty operas, some of them sacred in character, five symphonies, twenty-one pieces of chamber music, eleven sonatas, five piano concertos, one violin concerto, two 'cello concertos, one symphonic poem, two cantatas, six fugues, two suites, four concert overtures, five miscellaneous pieces for orchestra, and nearly three hundred solos for voice and piano. His best known symphonies are the "Ocean," "Dramatic," and the fifth, which is dedicated to his patron, the Grand Duchess Hélène. Besides these the modern concert repertory contains the "Triumphal" overture, "Overture Solenelle," and the overtures to "Dimitri Donskoi" and "Antony and Cleopatra"; barcarole in G major; the dance suite, "Bal Costumé," ballet music from "Feramorz," and "The Demon"; the quintet in F and the piano concerto in D minor. The following operas and sacred works are given, though infrequently: "Paradise Lost," "Ivan the Terrible," "Tower of Babel," "Nero," and "The Demon." The favorites among his songs are "Der Asra," "Gelbrollt mir zu Füsze," "Die Waldhexe," and "The Persian Songs."

Rubinstein's music clearly reflects the influence of German art and rarely shows the Slavic character except in occasional barbaric outbursts. Of all the Russian composers, he is the most cosmopolitan. He cannot be classed with the new Russian school nor with the new German, for he clung to the old classic

BACH'S HOUSE IN LEIPSIC MOZART'S BIRTHPLACE
MOZART'S HOUSE IN SALZBURG

art forms in all their strength and regularity. As a pianist he was the foremost of his period and the greatest since Liszt. He was of the grand school, inspiring in style, imposing in technic, singularly graceful and tender at times, and as singularly fiery and almost barbaric at others. He was, in a word, one of the geniuses of the piano, under whose touch the keyboard had the resources of the orchestra. Even as a boy Moscheles said of him: "His fingers are light as feathers and strong as a man's." As a composer he was thoroughly artistic. His works are characterized by regular harmony, graceful, dignified melody, and exhaustive technical skill. His operas have not been very successful as they lack the dramatic quality. Theodore Thomas, during his American opera career, vainly tried to establish his "Nero." Of his symphonies, the "Ocean" and "Dramatic" are the best known. The former is his instrumental masterpiece. Of this great work the writer has it from the composer's own lips that the first movement represents wind and water, the second an evening on the ocean, the third a dance of Tritons and Naiads, and the finale a procession of Neptune and his attendants. He subsequently added two movements, an adagio and scherzo, and when asked what they signified he humorously replied, "Getting on dry land again." Of the "Dramatic" symphony he remarked that it had no programme and only represented such feelings as dramatic scenes might produce. His chamber music is characterized by fine tone-color and his piano music is brilliant, but his strictly orchestral music, notwithstanding his skill, is not always convincing.

SAINT-SAËNS (Charles Camille)

October 9, 1835

PRINCIPAL WORKS:

La Princess Jaune

Le Déluge

Samson and Delilah

Le Timbre d'Argent

Etienne Marcel

Henry VIII

Proserpine

Phryné

Les Barbares

Tarantelle for Flute

Benediction Nuptiale

Christmas Oratorio

Piano Concerto in C Minor

Violin Concerto in D Minor

Second Symphony

Fifth Symphony

La Rouet d'Omphale

Phaéton

Danse Macabre

La Jeunesse de Hercule

Marche Heroique

Le Lyre et la Harpe

Suite Algérienne

Jota Aragonese

SAINT–SAËNS

CHARLES CAMILLE SAINT–SAËNS, the most eminent of living French composers, was born at Paris, October 9, 1835. He began his studies in his seventh year, and at eleven played in a concert of his own. He entered the Paris Conservatory in 1846, remaining there six years, during which time he became master of the fundamental principles of music. At sixteen he wrote his first symphony. In 1853 he was appointed organist of the church of St. Merri and in 1858 of the Madeleine, where he remained until 1877. All these years were spent in teaching and composition. His earlier works were of the chamber and symphonic class, but in 1870 he began dramatic composition and followed it with great success. He has made many tours and played in this country in 1908. He was appointed a member of the Legion of Honor in 1867, was honored with a degree by the University of Cambridge, and his fiftieth anniversary was publicly celebrated in Paris. He is also distinguished for his critical, literary, and poetic ability.

Saint-Saëns writes with great facility and has been prolific in creation. His catalogue includes five symphonies, twelve operas, one oratorio, ten pieces for harmonium, seven preludes and fugues for organ, two cantatas, four sacred works, three suites, three violin,

one 'cello, and five piano concertos, two trios for piano and strings, twenty arrangements of various kinds for orchestra, four symphonic poems, about fifty pieces for piano, and a considerable number of songs. His best known works in the concert-room are the second symphony, op. 25, and fifth in C minor with organ; the symphonic poems "La Rouet d'Omphale," "Phaéton," "Danse Macabre," and "La Jeunesse de Hercule"; the piano concerto in C minor and violin concerto in B minor; excerpts from the sacred opera, "Samson and Delilah"; the cantata, "Le Lyre et la Harpe," for soli, chorus, and orchestra; the suite, op. 49, "Suite Algérienne"; "Jota Aragonese," Sarabande and Rigaudon, for orchestra; Tarantelle, for flute, clarinet, and orchestra; Rondo Capriccioso, for violin; "Benediction Nuptiale" (for organ); "Coronation March," and the "Christmas Oratorio."

Saint-Saëns is universally regarded as a master workman in music, master of orchestration to its least detail, a great contrapuntist, and equally excellent as pianist, conductor, and composer. While classical in his tendencies he combines this characteristic with the romantic. All his work reveals simplicity of treatment, correctness of detail, clearness of expression, and freshness of inspiration as well as marked originality. The Germans have always considered him one of the strongest champions of their music in France, and the Wagnerites have regarded him as the first Frenchman to apply the principles of their leader, not only by the use of motives but in the combination in equal proportions of

THE SUPPER SCENE IN MOZART'S "DON GIOVANNI"

song, declamation, and symphony. He writes with facility in every branch of music, opera, concerto, cantata, or symphony. In instrumental composition his symphonic poems are examples of his great skill in handling programme music. While not constructed on as large a scale as those of Liszt, they are clearer and more advanced. The symbolic meaning is apparent and the style is not imitative but descriptive. In chamber music he is a skilful master of that art-form. Among his operatic works, "Samson and Delilah" is his masterpiece in the strong handling of themes and richness of instrumentation. That it is not heard more often on the operatic stage may be due to the fact that much of it is written in the oratorio style. Saint-Saëns has been greatly praised by his contemporaries. Wagner pronounced him "the greatest living French composer." Von Bülow said: "There does not exist a monument of art of whatsoever country, school, or epoch that Saint-Saëns has not thoroughly studied." Gounod declared "he could write at will a work in the style of Rossini, Verdi, Schumann, or Wagner." M. Gauthier Villars finds in him three temperaments — that of absolute music, of dramatic music, and of criticism.

SCHILLINGS (MAX)

April 19, 1868

PRINCIPAL WORKS:

Meergrüss

Seemorgen

Zwiegespräch

Abenddämmerung

Hexenlied

Ingwelde

Der Pfeifertag

Moloch

SCHILLINGS

MAX SCHILLINGS was born at Düren, Germany, April 19, 1868. He began his career with the study of the law, but soon abandoned it for music. He studied under the best of teachers and was well grounded in the classics, but his works show the powerful influence of Wagner. Indeed he has been much in the atmosphere of Wagner, not only being one of the Baireuth enthusiasts, but having been both chorus master and assistant stage conductor there. He resides at present in Munich, and is looked upon not merely as a Wagner adherent but as an earnest and accomplished composer.

Schillings's compositions include two symphonic fantasias, "Meergrüss" and "Seemorgen"; the operas "Ingwelde," "Der Pfeifertag," and "Moloch"; music to "Œdipus Rex"; orchestral accompaniment to Wildenbruch's "Hexenlied"; several instrumental pieces for small orchestras, and many books of songs. His best known music in this country is selections from his "Ingwelde" and "Moloch." Some of the excerpts from "Moloch" are very popular.

SCHUBERT (Franz Peter)

January 31, 1797–November 19, 1828

PRINCIPAL WORKS:

Unfinished Symphony

Symphony in C Major

Quartet in A Minor

Quartet in D Minor

Quintet in C

Miriam's War Song

Overture to "Rosamunde"

Overture in Italian Style

Divertissement Hongroise

Impromptu in B Flat

Rondo Brillante

Momens Musicales

Grand Duo

Marche Militaire

All his Songs

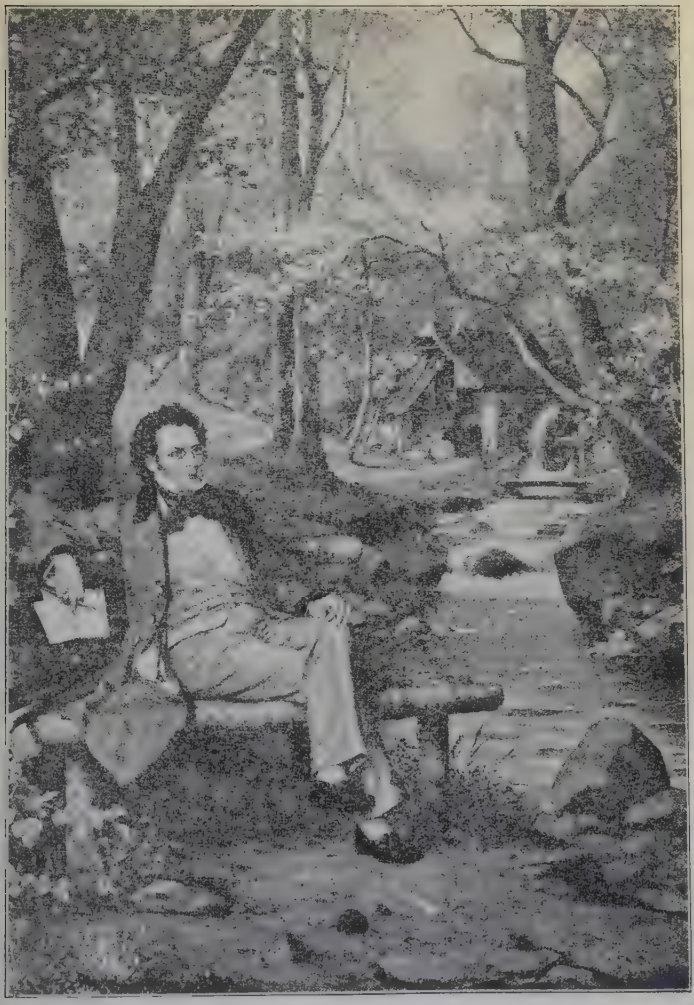
SCHUBERT

FRANZ PETER SCHUBERT, the immortal song writer, was born in Vienna, January 31, 1797. His father was a schoolmaster, and his mother had been a cook in service. He was the last but one of fourteen children by the first wife, and there were five more by the second wife — a record almost equalling that of Sebastian Bach. His earliest lessons were given him by his father and oldest brother, but he soon surpassed them both. At eleven he was one of the singers in the choir of the Imperial Chapel. He was then sent to the school for training choristers, called the "Convict," where he studied singing and the violin. He left the school in 1813 and taught in his father's school to escape the conscription. He remained there three years and then began the work of composition, which he continued during the remainder of his short life. With the exception of a brief period spent as teacher in the family of Count Esterhazy and a visit to the Tyrol for his health, his time was continuously occupied with composition of chamber music, sacred music, stage music, and songs. His years were crowded with his work, darkened by almost abject poverty, and embittered by neglect and disappointment. He died November

19, 1828. In his life he asked for bread and they gave him a stone. Now, he is one of the immortals.

It is probable that the catalogues do not contain all of Schubert's works, for many were never published and many have been lost, but it may be stated with comparative accuracy that he has left seventeen stage works, eighteeen large vocal pieces, nine symphonies, twenty pieces of sacred music, eighteen pieces for pianoforte solo or in combination with other instruments, twenty sonatas, twelve marches, two Italian overtures, one concerto, twenty string quartets, two trios, three string quintets, one octet, one hundred and fifteen pieces of dance music, and six hundred and three songs. To make this list complete, an unknown number of songs and piano pieces written in his boyhood would have to be included, as well as many compositions which have been lost.

His best known works in the modern concert-room are the symphonies in B minor, No. 8 (the "Unfinished"), and in C major, No. 9; the octet op. 166; the string quartets in A minor and D minor and string quintet in C; the cantata "Miriam's War Song"; the overtures to "Rosamunde," "In Italian Style," and "Alphonso and Estrella"; the "Rondo Brillante"; Impromptu in B flat; "Divertissement à la Hongroise"; "The Military March," and "Momens Musicales." Of his songs, the following are the most popular: "Gretchen am Spinnrade," "Am Meer," "Erlkönig," "Rastlose Liebe," "Schäfer's Klagelied," "Haidenröslein," "The Wanderer," "Schwa-



SCHUBERT COMPOSING "THE MAID OF THE MILL"

gen Kronos," "Gruppe aus dem Tartarus," "Kreuzzug," "Einsamkeit," "Waldesnacht," "Sei mir gegrüsst," "Junge Nonne," "Allmacht," "Heimweh," "Hark, Hark, the Lark!" "Who is Sylvia?" "Nachtgesang im Walde" (for four voices and four horns), "Lieberbotschaft," "Aufenthalt," "The Serenade," "Doppelgänger," "Greisengesang," "Kolma's Klage," "Du bist die Ruh," Mignon's Songs, "Das Fischermädchen," Ossian's Songs, "Der du von dem Himmel ist," and the beautiful cycles, "Die Schöne Müllerin" and "Die Winterreise."

Schubert is one of the greatest representatives of the Romantic school. Though in reality self-taught, he was a master of composition. The powers of nature and the fire of inspiration were his instructors, which accounts for the lack of the classic form in his larger orchestral works. Music was his life, and inspirations crowded upon him. Almost every poem he read instantly presented its musical counterpart to him, but no song of his was sung until 1819, no work published until 1821. His genius shines greatest in his songs, and his songs are all his own, each one a distinct individual creation. Naaman divides them into four classes, *viz.*: the folk-song, the art song in simpler form, the art song developed and in rondo form, and the ballad. They greatly influenced Liszt and Schumann and prepared the way for Mendelssohn's "Songs without Words" and Schumann's fantasy pieces. They are characterized by lovely and inexhaustible melody, warmth of feeling, vividness of expression, and tenderness of sentiment. His

most beautiful group, written at a time of great depression and suffering, is the "Schöne Müllerin" cyclus. Schumann said of his songs, "They have strains for the most subtle thoughts and feelings, nay, even for the events and conditions of life." Liszt called him "the most poetic musician that ever was." His symphonies, especially the "Unfinished" and the ninth, are profuse in melody, melodic combinations, and original harmonic invention, though lacking in regular form, for reasons already mentioned. His church music, operas, and "Singspiels" (song plays) are little known. It is probable he wrote them in the hope of bettering his circumstances. His piano music is always attractive, many times brilliant, and characterized by originality. He is the creator of the modern Lied and transferred it to the piano, and some of the modern composers have adapted his larger song works, like the "Allmacht" for example, to the orchestra with impressive effect. He opened up larger opportunities for accompaniments and enriched them with motives. In his orchestral works he developed the scope of the brasses by making the trombone a solo instrument, more freely using the trumpet, and devised new combinations for the woodwinds.

As a man, Schubert was lovable, absolutely honest, full of good humor, jovial with his companions, shy in the presence of others, averse to praise or flattery, a lover of nature and all beautiful things, and congenial with his associates, who were the leading poets and musicians of his time. His life was short

MADAME ESSIPOFF
A famous Chopin player

ROSE HERSEE

and depressed by poverty and suffering. At the time when some of his dramatic works were rejected, he wrote: "Every night I go to sleep hoping that I may never wake again, and every morning brings back the torture of the previous day." His genius was never appreciated in his lifetime or understood except by a few friends. The income for his incessant work was never more than $500 a year. Often he had to content himself with coffee and a roll because he had not money enough to buy a dinner. Some of his songs he sold for a few pennies. After his death his whole property did not amount to ten dollars in value! Could this be the man who wrote the symphony of "Heavenly Length," the "Erl King," the "Serenade," the "Wanderer," the "Allmacht," and a whole world of exquisite melody?

It would have been a great consolation to Schubert to have known Beethoven, his neighbor, but even this was denied him until it was too late. He worshipped Beethoven and his music. When Beethoven was on his deathbed some of Schubert's songs were brought to him. After examining them, the master said: "Truly Schubert has the divine fire in him." He also expressed regret that he had not known his works earlier and prophesied that he would make a stir in the world. This encouraged Schubert to visit him with his friends, Anselm Hüttenbrenner and Schindler. The latter asked Beethoven whom he would see first, and he replied, "Schubert may come in first." After the others had entered, he looked towards them with a smile, saying, "You, Anselm,

have my mind, but Franz has my soul." Schubert made a second call, but the dying man was too weak to speak to him. When Schubert was on his death-bed he called to his brother in his delirium and wished to known why they had brought him to that place. His brother assured him he was at home, but Schubert only replied, "That is not true, for Beethoven is not here." It was his last wish that he might be buried near Beethoven, and the wish was granted. The master of symphony and the master of song lie side by side, and, though dead, live forever.

SCHUMANN (Georg Alfred)

October 25, 1866

PRINCIPAL WORKS:

Overture "Liebesfrühling"

Serenade

Variations and Double Fugue

Symphony in F Minor

Ruth

SCHUMANN (GEORG)

GEORG ALFRED SCHUMANN, who is beginning to find place on American concert programmes, was born at Königstein, Germany, October 25, 1866. He first studied the violin and organ with his father and grandfather. He played in an orchestra when but nine years of age, and at twelve played the organ in public. Three years later he also gave piano recitals. He was a student at the Leipsic Conservatory for seven years, conducted an orchestra at Dantzig from 1891 to 1896, and from 1896 to 1899 the orchestra at Bremen. In 1900 he became a professor in the Berlin Sing Akademie.

Schumann has written thus far two symphonies, seven large choral works, one oratorio, a piano and string quartet and quintet, one suite, two violin sonatas and one 'cello sonata, two trios, one concert overture, and a few small pieces for piano and orchestra, but his only works which have thus far reached our concert-rooms are his delightful overture, "Liebesfrühling," a Serenade, the oratorio "Ruth," and "Variations and Double Fugue on a Jolly Theme." His F minor symphony was recently heard for the first time in London. His music is in regular form, inclining to

the classic, and showing little sympathy with modern innovations. A peculiar characteristic of his writing is the good humor and jollity manifested in it, particularly in his unique Serenade and the "Jolly Theme" fugue.

SCHUMANN (Robert Alexander)

June 8, 1810–July 29, 1856

PRINCIPAL WORKS:

Four Symphonies

Overture, Scherzo, and Finale

String Quartets

Overture to "Genoveva"

Overture to "Bride of Messina"

Overture to "Hermann and Dorothea"

Incidental Music to "Manfred"

Paradise and the Peri

Faust Music

Pilgrimage of the Rose

The Singer's Curse

Luck of Edenhall

Gipsy Life

Mass, Op. 147

Advent Lied

The Carnival

Etudes Symphoniques

Davidsbundler Tänze

Noveletten

Kinderscenen

Kreisleriana

Humoreske

Fasschingswänk aus Wien

Bilder aus Östen

Sonata in F Minor

Concerto in A Minor

Songs

SCHUMANN (ROBERT)

ROBERT ALEXANDER SCHUMANN, the poet-composer, his father a bookseller, and his mother the daughter of a town surgeon, was born at Zwickau, Saxony, June 8, 1810. His musical talent manifested itself early, for he was playing the piano in his sixth year and composing in his seventh. At the Academy he showed decided literary ability and poetical taste. In 1828 he entered the University of Leipsic and during his student days was greatly influenced by Shakespeare and Jean Paul Richter, and in music by Sebastian Bach. In 1829 he went to the University of Heidelberg to study law. The attraction of music, however, was too strong. He abandoned the law and decided to become a musician. He went to Leipsic, and studied the piano with Wieck, the eminent teacher, who not long after this time became his father-in-law. Over-practice, however, having permanently injured one of his fingers, he abandoned the idea of being a virtuoso and devoted himself to composition. Meanwhile his literary ambition had led him to assist in the founding of a musical paper, the "Neue Zeitschrift für Musik," of which he was chief editor for about ten years. It wielded a powerful influence all over Europe because of Schumann's keen yet kindly criticisms and the encouragement

it held out to struggling composers, conspicuous among whom was Brahms, whom Schumann may be said to have discovered. About this time he also formed a close friendship with Dorn, Hiller, Mendelssohn, and other eminent musicians. In 1838 he removed to Vienna, but was so disappointed with musical prospects in that city that he went back to Leipsic in the following year. Meantime he had become engaged to Clara, the daughter of Wieck, his old teacher, who strenuously opposed their marriage. A long quarrel ensued, but in the end Schumann was triumphant and the much persecuted couple were married in 1840. During the next two or three years he devoted himself to the composition of symphonies and chamber music; made concert tours with his wife, who was a celebrated pianist, and also taught for a short time in the Leipsic Conservatory, then under the management of Mendelssohn. In 1844 he moved to Dresden, where he remained until 1850. It was during this period that melancholy moods and weakening memory foreshadowed his tragic end. In the last named year he became musical director at Düsseldorf, a position he was forced to resign by the failure of his health. He continually grew weaker, and his fits of depression, wild eccentricities, and mental anguish at last became so overpowering that he attempted suicide. He spent his last two years in a sanitarium. He had lucid intervals in which he did some work imperfectly and occasionally received friends, but at last welcome death came to him, July 29, 1856, in his forty-sixth year.

CLARA SCHUMANN

PRINCE NICHOLAS ESTERHAZY
Patron of Haydn

The catalogue of Schumann's published works contains four symphonies, fourteen vocal works with orchestra, eight sonatas, three string quartets, a quintet for piano and strings, the sinfonietta ("Overture, Scherzo, and Finale"), sometimes classed as a symphony, three trios for piano and strings, four pieces of sacred music, one opera, four concert overtures, six concertos, six organ fugues, forty piano opus numbers including in detail nearly three hundred numbers, and over two hundred songs.

In proportion to the total number of their compositions few composers are more liberally represented in the modern concert-room repertory. The programmes of to-day contain his four symphonies, the "Overture, Scherzo, and Finale," two of his string quartets, the 'cello concerto in A minor, the overtures to "Genoveva," "Bride of Messina," "Hermann and Dorothea," and "Manfred," with accompanying incidental music; the large vocal works, "Paradise and the Peri," music to "Faust," "Pilgrimage of the Rose," "The Singer's Curse," "The Luck of Edenhall," the small chorus "Gipsy Life," the Mass, op. 147, and the "Advent Lied"; for the piano, "The Carnival," "Études Symphoniques," "Davidsbundler Tänze," "Noveletten," "Kinderscenen" (which contains the "Träumerei"), "Kreisleriana," "Humoreske," "Faschingswank aus Wien," "Papillons," "Fantasiestücke," "Blumenstücke," "Bilder aus Östen," "Waldscenen," "Bunte Blätter," "Album Blätter," "Vogel als Prophete," the sonata in F minor, concerto in A minor, quintet for piano and strings, op. 44, and

variations for two pianos, op. 46; and of his incomparable songs, "Lied der Braut," "Liebesbotschaft," "Stille Thränen," "Stille Liebe," "Wanderlied," "Im Walde," "Ein Yungling liebt ein Mädchen," "The Two Grenadiers," "Abendlied," "Die Lotosblume," "Mondnacht," "Blondel's Song," "Loreley," "Die arme Peter," the Mignon cycle, "Lehn deine Wang," "Sehnsucht," the "Frauenliebe" series ("Er der herrlichste" and "Der Ring an meinen Finger"), the "Dichter Liebe" series ("Im Wunderschönen Monat Mai," "Wenn ich in deinen Auge sehen," and "Ich grolle nicht"), and the "Liederkreis" series ("Der Nussbaum" and "Widmung").[1]

Although he did not begin the study of symphonic writing until he had spent several years in composing songs and pieces for the piano, Schumann is one of the great masters of composition. As a song composer he is in the first rank, as a composer for the piano he is unique, and in his declining years he constructed great symphonic works, but he was always uncertain about himself as a composer! He was a profound student of Bach, Beethoven, and Mendelssohn. His music is like his nature, romantic and poetic, and yet it has moments of almost fiery passion. It is always original and individual, always German and Schumannesque. Riemann says of him: "In his innermost nature Schumann is lyrical, his characteristic feature a rare fulness of nuances; his thoughts are mostly highly concentrated and not

[1]The titles in parentheses are those of the especially favorite songs in these series.

SCHUBERT MONUMENT IN THE PARK AT VIENNA

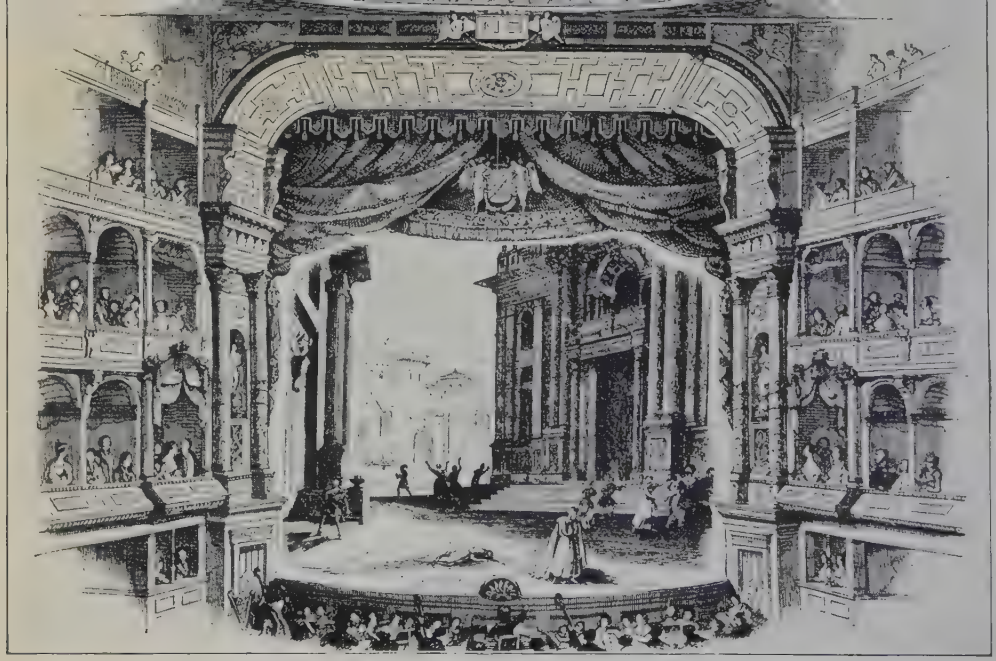
MONUMENT TO BACH AT EISENACH

suitable for long development, and are therefore most effective within narrow compass."

Schumann's piano compositions form a new department in the literature of that instrument. Nearly every one is a miniature, perfect in its details, thoroughly original, and wonderfully fresh, no frills, no flourishes — just a story told gracefully and expressively and yet not programme music. He used the piano to express himself, his thoughts and feelings, and not for the mere entertainment of an audience, and yet how entertaining are all his small forms! In his songs Schubert is his only peer. They are absolutely pure in melody and perfect in expression. Naumann makes the following contrast between the two masters of song: "The songs of Schubert are mostly of a manly and vigorous character and are pervaded by an unchanging youth and cheerfulness; those of Schumann, on the contrary, are the result of a dreamy and imaginative character, the works of a man entirely occupied by his own soul life." The same writer credits him with the innovation of the ballad for recitation with piano accompaniment, the novelette form, and symphonic *étude*. Spitta makes this comparison: "As a composer of songs Schumann stands by the side of Schubert and Mendelssohn. . . . Schubert shows the greatest wealth of melody, Mendelssohn the most perfect roundness of form, but Schumann is by far the most profoundly and intellectually suggestive. He displays a more finely cultivated poetical taste than Schubert, with a many-sided feeling for lyric expression far greater than Mendelssohn."

A remarkable feature of the songs is their accompaniments, which are as individual as the voice part. The piano has its own work to perform, expressing what the voice cannot and sometimes entirely independent of it. The symphonies of Schumann show the same originality, individuality, and forcefulness of expression which characterize his small forms. They reveal the influence of Beethoven but not in an imitative way, for Schumann never lacks in creative power. Naumann indeed ranks his Rhenish symphony as the most important work of its class since Beethoven's time. But it is by his exquisite small forms, which express so much in so small a space, that Schumann will be longest remembered.

Personally Schumann was one of the few great composers who combine musical and literary ability. Jean Paul Richter was his favorite in literature, and his symbolism, extravagance of emotion, and weird fantasies had their influence upon Schumann's music as well as upon his writings. He was amiable and kindly of disposition, and most generous in his relations with young and struggling beginners; but at the same time was silent, self-sustained, and lived somewhat apart from the world. Like many fluent writers he was a poor talker. He had a rich fancy, as is shown by the delightful fictitious personages to be found in his writings, some of whom are only types of his own mystical and critical moods. He was noble of character, high in ideals, a true and passionate devotee of his art. Nervous, excitable, and high strung by nature, he was at last overcome by



REPRESENTATION OF "RIENZI," DRESDEN, 1842
(*From an engraving of the time*)

the strain of work and life and succumbed. "Mortal anguish of mind" is his pitiful description of his state. During his last two dreadful years he was the constant victim of hallucinations, but the spirits whom he fancied were visiting him, and at whose dictation he wrote down melody, were those of the great composers. He was in good company to the end.

SHELLEY (HARRY ROWE)

June 8, 1858

PRINCIPAL WORKS:

Leila

The Crusaders

Overture "Francesca da Rimini"

The Inheritance Divine

Souvenir de Baden-Baden

Vexilla Regis

Two Symphonies

SHELLEY

HARRY R. SHELLEY, organist and composer, was born in New Haven, Connecticut, June 8, 1858. He studied early with Stoeckel, Dudley Buck, and for a time, with Dvořák. In 1878 he accepted a prominent position as church organist and has remained as such since that time, during which he has also produced several compositions.

Shelley's large works are an opera, "Leila"; a symphonic poem, "The Crusaders"; a dramatic overture, "Francesca da Rimini"; a cantata, "The Inheritance Divine"; a suite, "Souvenir de Baden-Baden"; a cantata, "Vexilla Regis"; two symphonies; a violin concerto; and in addition to these, songs, duets, mixed and male choruses, and some orchestral pieces. He is a very accomplished composer of church music and writes in a fluent, easy manner, with a pleasant gift of melody. Some of his songs, notably "Minstrel Boy," "Echoes," "A Hunter's Song," and "Love's Sorrow," are very popular, but of his large works only the "Francesca da Rimini" is well known in concert-rooms.

SIBELIUS (JEAN)

December 8, 1865

PRINCIPAL WORKS:

Symphony in G Minor

Symphony in D Major

Swan of Tuonela

Lemminkainen

Finlandia

Incidental Music to "King Christian II"

En Saga

SIBELIUS

JEAN SIBELIUS, Finland's greatest musician, was born at Tavastehus, Finland, December 8, 1865. Like many another musician he first began the study of law, but soon abandoned it and devoted himself to music. He first studied in the Conservatory of Helsingfors and afterwards in Berlin and Vienna. Upon his return to his native country he was offered the position of principal of the Conservatory, where he still remains. He enjoys a government pension and devotes his leisure to composition.

Sibelius's works comprise eight tone-poems for orchestra, one overture, two suites, one piano sonata, two symphonies, one violin concerto, two fantasias for orchestra, incidental music to a drama, thirty-two songs and many part songs, male choruses, cantatas, ballads, string quartets and quintets, and piano pieces. His symphonies, No. 1, in G minor, and No. 2, in D major, are well known, and his legends for orchestra, "The Swan of Tuonela" and "Lemminkainen," from "The Kalevala," the tone-poem "Finlandia," and the incidental music to "King Christian Second," a drama by Adolf Paul, have become familiar. Another tone-poem, "En Saga," has been produced recently for the first time in this country.

Sibelius stands at the head of the Finland school of music, and has done most valuable service by preserving the folk-lore in musical form and giving it to the world. His music is unique as it has no affinity with that of any other nation. It embodies the mythology of his country and its subjects are mostly runes and legends from the national "Kalevala." It is characterized by vigor, brilliancy, great earnestness, and poetic tone-color. His works might be summed up as a series of northern legendary tone-pictures. In all these respects he stands alone and is the only one of Finland's composers who has achieved extended international reputation.

SINDING (CHRISTIAN)

January 11, 1856

PRINCIPAL WORKS:

Symphony in D Minor

Rondo Infinito

Episodes Chevalaresques

Piano Concerto in D Flat

Violin Concerto, Op. 35

SINDING

CHRISTIAN SINDING, one of the most prominent of Norwegian composers, was born at Kongsberg, Norway, January 11, 1856, and is a member of an artistic family, one brother, Otto, being a painter, and another brother, Stephen Abel, a sculptor. Christian studied at the Leipsic Conservatory and took high rank as a pianist and organist. Upon his return home he settled first at Christiania and subsequently at Copenhagen, where he still remains, devoting his time to teaching and composition.

The catalogue of his works contains fifty-one opus numbers, including one symphony, one violin concerto, one piano concerto, two suites, a quintet for strings, sonatas for piano and violin, and several pieces of chamber music, piano music, and songs. His best known works in the concert-room are the symphony in D minor, the "Rondo Infinito" for orchestra, the suite "Episodes Chevalaresques," the piano concerto in D flat, and the violin concerto, op. 35.

Though Sinding is not a composer of the first rank, all his works are attractive. Their style is somewhat complicated, but they possess melodic charm and a certain elegance of workmanship. This is particu-

larly true of his "Rondo Infinito" which has become a favorite, and of his symphony, the most important of his works, which is interesting for its northern sentiment and color as well as for the skilful manner in which it is constructed.

SMETANA (Friedrich)

March 2, 1824–April 20, 1884

PRINCIPAL WORKS:

The Bartered Bride

Mein Vaterland

Hakon Jarl

String Quartet "Aus Meinem Leben"

String Quartet in C Major

National Dances

Wallenstein's Lager

Richard II

Triumph Symphonie

SMETANA

FRIEDRICH SMETANA, the representative Czech composer, was born at Leitomischl, Bohemia, March 2, 1824. After studying with Liszt, who had a great influence upon his music, he became a skilful pianist and for a time conducted a music school in Prague. In 1856 he was director of the Philharmonic Society of Gothenburg, Sweden, and in 1866 of the National Theatre in Prague, where he produced his most successful opera, "Die verkaufte Braut" ("The Bartered Bride"). During this period Dvořák was his pupil and a member of the theatre orchestra. Increasing deafness led to his retirement in 1874, though he continued the work of composition for some time. Towards the end of his career, overwork, nervousness, and noises in his head led to insanity and his death in an asylum, April 20, 1884, the same year in which his countrymen honored him with a national festival.

Smetana has not left a long list of works, but many of them are of such importance that they have obtained world-wide reputation. His catalogue includes eight operas, six symphonic poems, one symphony, two string quartets, a trio for piano and strings, many songs, and several piano pieces, among them, arrangements of national devices. His works which have

become well known outside of Bohemia in the concert-room are the overture to "The Bartered Bride," the symphonic poem "Mein Vaterland," with its six sections ("Visegrad," "Moldau," "Sarka," "Aus Böhmen's Hain und Flur," "Pabor," and "Blanek"), the symphonic poem "Hakon Jarl," and the string quartet in E minor.

Smetana is undoubtedly the greatest representative of Bohemian musical art. The purpose of his life was to build up a National School in Bohemia, in answer to the sneer of a prominent German critic that the Czech could only reproduce, and he succeeded. It was not until 1890, however, that he obtained a hearing out of Bohemia, where his first opera, "The Bartered Bride," was successfully produced at the Vienna exposition. It has since made the tour of the world and is now in the standard repertory. Though it reflects the national color, yet it is artistic throughout. Its overture, better known as "Lustspiel" or "Comedy" overture, is one of the loveliest works of its class and has become a favorite concert-room number. Smetana's masterpiece, however, is his symphonic poem, "Mein Vaterland," with its six sections, the second of which, "Moldau," is replete with melodic charm and picturesque description. Its various features, the movement of the water, hunting scene, wedding dance, dance of the nymphs, and rush of the rapids, come near inspiration. His string quartet, "Aus meinem Leben," describing an event in his own life and marked by the chord which continually haunted him during his

NUREMBERG TOWN BAND

(From a mural painting by Albrecht Dürer in the Nuremberg Town Hall)

growing deafness, is a gem of chamber music. Among his piano compositions, the national dances are the most interesting as they preserve the Bohemian melody and rhythm as well as the national polka measure. Smetana's music belongs to the school of Liszt, Berlioz, and Wagner, though Schumann was one of his early ideals. Its characteristics are exquisite tone-color, refinement, absence of extravagance, and a dramatic style much in the manner of Wagner. But its chief charm is its national spirit, combined with artistic effect.

SPOHR (Louis)

April 5, 1784–October 22, 1859

PRINCIPAL WORKS:

Violin Concertos

The Violin School

Double Symphony

Symphony in D Minor

Symphony "Consecration of Sound"

Faust

Jessonda

Der Berggeist

Zemire and Azar

Der Alchymist

The Last Judgment

Calvary

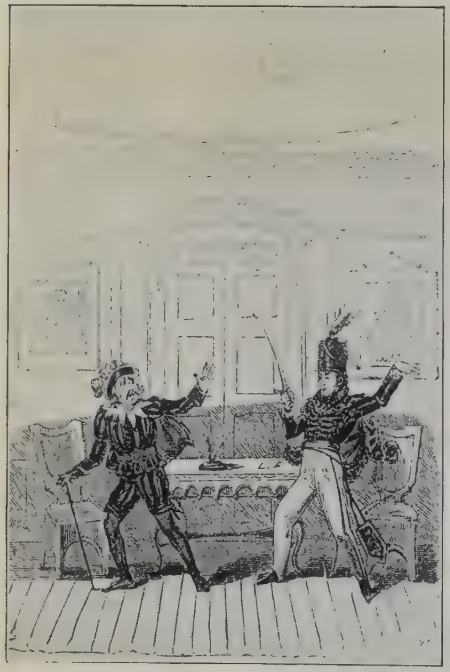
SPOHR

LOUIS SPOHR, a celebrated violinist and composer, whose father was a physician and flute-player and his mother a pianist, was born at Brunswick, Germany, April 5, 1784. He first studied the violin, and played in private at six years of age. His progress both in playing and composing was so rapid that in his fourteenth year he made a professional tour in Russia, and in his nineteenth his first violin concerto was published. His entire life was devoted to conducting, playing as a virtuoso, — one of the greatest in the world, — and most industrious composition. In 1805 he was conductor of the Duke of Gotha's band; in 1809 conducted the first musical festival in Germany; in 1811, the second; from 1812 to 1815 was leader at the Theatre an der Wien, Vienna; in 1817 was the opera conductor at Frankfort-on-the-Main; and in 1822 was appointed Hofkapellmeister to the Elector of Hesse Cassel, a position he held to the end of his life. He made many tours through Germany, Austria, Italy, England, and Holland, everywhere arousing great enthusiasm by his remarkable playing as well as by his own compositions, which he frequently conducted. He eventually had to abandon violin-playing, owing to a broken arm, and

thereafter he devoted himself to composition. His last public appearance was made in 1858. He died October 22, 1859, after a career of almost unexampled success as musical scholar, conductor, composer, and virtuoso.

Spohr left over two hundred works, among them twenty violin concertos and concertantes, nine violin duets, more than thirty other compositions for violin, thirty string quartets and double quartets, eight quintets, a sextet, septet, octet, and nonet, eight overtures, nine symphonies, four clarinet concertos, five pieces for harp, twenty-two piano compositions, ten operas, four oratorios, ten sacred pieces including a mass, nearly a hundred songs, and his great work "The Violin School," which was for a long time the standard authority among violins and is still consulted. Of all this great collection little remains to-day in the concert-room. A few of his violin concertos are still played, and his fourth symphony, "The Consecration of Sound," is occasionally performed, and in festivals now and then his oratorio, "The Last Judgment." Four of his opera overtures, those to "Faust," "Der Alchymist," "Der Berggeist," and "Jessonda," are frequently heard, the last being a special favorite.

Spohr was a great musician and executant, as a violin virtuoso one of the greatest, a gifted conductor, and a master of technic. He is classed in the Romantic school and was one of the founders of the programme style of music. As a composer he was almost self-taught, but his skill as a violinist was



SCENE FROM "THE BARBER OF SEVILLE"
(*From drawing by Cruikshank*)

SCENE FROM "DER FREISCHÜTZ"

the result of long study and incessant practice. No composer was ever more original or individual. Everything he wrote was absolutely his own and reflected his individuality. It has been said of him that he measured everything by his own accomplishments and that the musician whom he most greatly admired was Spohr. Hence his music was always recognizable because it had the Spohr label upon it. The characteristics of his music are sentimentality, intense feeling, lively imagination, correctness and unity of style, and a strong feeling for dramatic effect. He was a master of nearly all art forms. His violin concertos are esteemed as his greatest works. His chamber music also ranks high, though it is now seldom heard. His songs are almost entirely unknown, and his oratorios, though very powerful and dramatic, are not often given. Spohr was an early advocate of Wagner and did much for the latter's cult by introducing and conducting some of his earlier operas. In this connection it is curious that he did not highly value Beethoven's music. He declared that he was lacking in æsthetic culture and sense of beauty! But while recognizing that some of his criticisms of contemporaries now seem well-nigh unintelligible, it must be conceded that he did all in his power to advance his art and maintain its dignity, and that he was honest and throughout his long career lived up to a standard of high ideals. Naumann says of him: "In history Spohr stands as a most important link between the old and new romantic schools of German tonal art: as a tone-poet he possesses an individuality so

strongly marked, and so important in idiosyncrasy, that he cannot, like Marschner, Kreutzer, Reissiger, and others, be identified with the school of Weber, but stands almost independent between the last named master and men like Mendelssohn and Schumann."

STANFORD (Charles Villiers)

September 30, 1852

PRINCIPAL WORKS:

Symphony in B Flat

Irish Symphony

Elegiac Ode

Irish Rhapsodies

Festival Overture

The Veiled Prophet

Savonarola

Canterbury Pilgrims

Carmen Sæculare

Requiem

Stabat Mater

The Three Holy Children

Eden

Shamus O'Brien

STANFORD

SIR CHARLES VILLIERS STANFORD was born at Dublin, September 30, 1852. He began composition at the early age of eight, his first work being a march. In 1871 he conducted a choral society in Cambridge, England, and in 1873 was appointed organist at Trinity College. Two or three years were then spent in study in Germany, after which, in 1883, he was honored by Oxford with the degree of Doctor of Music, and with the same degree five years later by Cambridge. In 1885 he conducted the famous Bach choir in London, and in 1887 was appointed professor of music at Cambridge University. In 1901 he was chosen as conductor of the Leeds Festival and in 1904 was still further honored by election to the Berlin Royal Academy of Arts.

Stanford's catalogue includes twenty-five larger works for voices and orchestra, fourteen pieces for piano, two for piano and 'cello, thirteen for piano and violin, three for piano and clarinet, six string quartets, three quintets, six symphonies, seven operas, twenty organ compositions, three concertos, three overtures, two oratorios, seventy-seven songs, and several minor compositions. His list is comparatively a long one and yet his only works which are well known in our concert-rooms are the two "Irish Rhapsodies" for

orchestra, some Irish melodies arranged for orchestra, and his "Irish Symphony," op. 28, No. 3.

Though not very well known in this country, Stanford has been largely before the English public, and some of his operas have been given successfully in Germany. He is regarded as one of the representative English symphony composers. His nationality shows itself in much of his music, as for instance the two rhapsodies for orchestra, the third symphony, and adaptations of melodies for the orchestra, and curiously enough the only music of his which is familiar here is mostly based upon Irish themes. Of his operas, "Shamus O'Brien," also Irish in subject, is his best known work abroad in this class. He has done valuable work in preserving Irish folk-music, not only in his own compositions but in the collections which he has made and edited. It must not be inferred, however, that all his music is in local color. He is a composer of remarkable versatility and displays decided creative power. His work is academic rather then emotional or strongly dramatic, and is always scholarly. His music is tuneful and vigorous, and is sometimes characterized by a sense of humor as well as delightful fancy. His mastery of orchestral resources is especially shown by his arrangement of melodies in his symphony and rhapsodies. His most popular songs are "My Love's an Arbutus," "A Sailor Lad," "The Willow Tree," and "An Irish Lullaby."

STOCK (FRIEDRICH AUGUST)

November 11, 1872

PRINCIPAL WORKS:

Symphony in C Minor

Durch Nacht zum Licht

Verklärung

Romantic Symphony (Two Movements)

Romantic Overture

Symphonic Poem "A Human Life's Morning, Noontime, and Evening"

Symphonic Waltz

String Quartet in C Minor

String Quintet in B Flat

Variations for String Orchestra

Concert Scene for Violin and Orchestra

STOCK

FRIEDRICH AUGUST STOCK, conductor of the Theodore Thomas Orchestra, was born November 11, 1872, at Yülich, a small garrison town in the Rhine province, Germany. His father was a bandmaster in the German army, as well as a musician and teacher of distinct merit. Recognizing his son's musical promise, he began giving him lessons in the boy's fifth year, which were continued in thorough German fashion until his fourteenth year, when he entered the Cologne Conservatory as a violin pupil. His curriculum included the study of other instruments as well as of theory and free composition under such accomplished teachers as Engelbert Humperdinck, Heinrich Zöllner, Gustav Jensen, and Dr. Franz Wüllner. After four years of successful study he was graduated from the Conservatory and accepted the position of first violinist in the Cologne Municipal Orchestra. In the Summer of 1895 he met Theodore Thomas during the latter's European visit and was invited to become a member of the Thomas Orchestra in Chicago. He joined that organization in the Fall of that year, and so impressed himself upon Mr. Thomas, not only as a player but as a musician of more than ordinary scholarship and executive ability, that he was appointed assistant conductor in 1899.

It is known to the writer that even at that time Mr. Thomas was looking forward to an early retirement from the post he had held so many years and regarding Mr. Stock as his successor. The young assistant gained invaluable experience in all the outside concerts of the orchestra in the Spring season of 1903, and after the death of Mr. Thomas, January 4, 1905, he succeeded to the conductorship, the duties of which he has since exercised with marked ability and steadily increasing success. He also accepted the conductorship of the Chicago Musical Art Society in the Fall of 1909, and in this position has also shown great efficiency as a chorus conductor.

Mr. Stock's field of labor has not been confined to the baton. His musical scholarship and instrumental ability are manifest in his compositions, which include a symphony in C minor, which is, thus far, his masterpiece; two symphonic poems, "Durch Nacht zum Licht" and "Verklärung"; two movements of a Romantic symphony in E minor; sextet for strings; string quartet in C minor; string quintet in B flat; Romantic overture; variations for string orchestra; concert-scene for violoncello and orchestra; Romantic scene for violin and orchestra; symphonic variations for orchestra; symphonic poem, "A Human Life's Morning, Noontime, and Evening"; a symphonic waltz; and several minor pieces. All of these were written between 1894 and 1909.

Mr. Stock succeeded one of the great conductors of the world — a rigid disciplinarian, a musician of broad culture, a skilled interpreter, a lover of the

THE CHICAGO ORCHESTRA

classics, and yet liberal enough to give ample room to the moderns, a perfect programme-maker, a pioneer of orchestral music in the United States, the leader who had done more than any other to make higher music acceptable to the people, and a conductor who had rounded out a full half-century of success. To continue his work was no easy task, but in the five years of his labors Mr. Stock has shown himself equal to that work and has grown with each year's experience. He is industrious, courageous, interpretatively gifted, and executively successful. The natural sympathies and enthusiasms of youth have led him to investigate the modern and advanced music without deserting the old standards. He has also shown commendable skill as a programme-maker. His expositions of Strauss, Debussy, Kistler, and Schillings have not been more successful than his expositions of Bach, Beethoven, and Brahms.

As a composer Mr. Stock has thus far written for instruments only, but his success in the interpretation of the important vocal works given under his direction by the Musical Art Society indicate that he may yet succeed in vocal composition of a high order of merit. His greatest and most important work, and the one upon which he has bestowed most labor, is his symphony in C minor. In this, and indeed in his symphonic poems and other works, he shows the modern tendency, but based upon the classic form. He is apparently an admirer of the modern French and German schools and their influence is manifest in his compositions, but he is in no sense imitative.

His work, particularly in the symphony, is individual and displays creative ability. While it has the modern color and trend, it is orthodox in form, strong emotionally, and scholarly in construction. It is full of promise for the future, and is one of the most important contributions made to higher music by an American composer.

STRAUSS (JOHANN)

October 25, 1825–June 3, 1899

PRINCIPAL WORKS:

Traum Bilder

Indigo

Die Fledermaus

Cagliostro

Prinz Methusalem

The Queen's Lace Handkerchief

The Merry War

The Gipsy Baron

Simplicius

A Night in Venice

Dance Music

STRAUSS (JOHANN)

JOHANN STRAUSS, junior, familiarly known as "The Waltz King," was born in Vienna, October 25, 1825. The waltz is an heirloom in the Strauss family. The grandfather was proprietor of a dance hall. The father was famous all over Europe and in almost every European court as a waltz writer. Three of his sons, Johann, Joseph, and Edward, followed in his steps, though contrary to his wishes. Johann senior left two hundred and fifty-one dance pieces, — one hundred and fifty-two of these waltzes, — but Johann junior eclipsed his father, having left nearly four hundred waltzes besides other dance rhythms, equivalent in musical worth to the latter's. With the intention of diverting his thoughts from music, the father obtained a position for Johann in a bank, but the waltz circulation was too strong for the young clerk. Even in his sixth year he had written a march and was trying the waltz rhythms. In his nineteenth year he abandoned his clerical position and appeared as a conductor, then made some tours, and for ten years directed summer garden concerts in St. Petersburg. In 1863 he was appointed conductor of court balls in Vienna, but did not hold the position long. His operettas were making a success and he devoted himself to composition. Dance music flowed from his pen in a steady stream and became the rage

all over fashionable Europe. He made many tours, among them one to this country in 1872, where he conducted several of his waltzes at Gilmore's International Peace Jubilee. He died in Vienna, June 3, 1899.

Strauss has left nearly four hundred waltzes and other dance rhythms, seventeen operettas, one ballet, and one orchestral piece, "Traum Bilder." His favorite waltzes in the concert-room are "The Blue Danube," "Thousand and One Nights," "Man lebt nur einmal," "Vienna Blut," "Artist's Life," "Geschichte aus der Wiener Wald," "Bei uns zu Haus," "Wine, Woman, and Song," "Du und Du," "Roses from the South," "Seid umschlungen," "Tout Vienne," and "Königslieder." The "Pizzicato Polka" and the "Circassian March" are also very popular. Among his operettas, "Indigo," "Die Fledermaus," "Cagliostro," "Prinz Methusalem," "The Queen's Lace Handkerchief," "The Merry War," "The Gipsy Baron," "Simplicius," and "A Night in Venice," have been heard the world over.

As a musician Strauss is preëminently a creator of dance rhythms, for even his operettas are but collections of polkas and waltzes, strung together upon the threads of a plot with dainty connecting links of orchestration. His music is always refined and elegant, even though it does not reach high ideals, and is characterized by gayety, dash, and spirit. His "Blue Danube" remains the waltz *de luxe* for all festive occasions. His operettas are comic operas, and their contents, French in sprightliness and grace, have done much to lighten the German dance and light opera.

STRAUSS (RICHARD)

June 11, 1864

PRINCIPAL WORKS:

Symphony in F Minor

Symphonic Fantasia "Aus Italien"

Don Juan

Macbeth

Tod und Verklärung

Till Eulenspiegel

Also Sprach Zarathustra

Don Quixote

Ein Heldenleben

Sinfonia Domestica

Festival March

Serenade for Wind Instruments

Wanderer's Sturmlied

Guntram

Feuersnot

Salomé

Electra

Enoch Arden (Melodrama)

STRAUSS (RICHARD)

RICHARD STRAUSS, champion of the "forward movement" in music, son of a horn player, was born in Munich, June 11, 1864. That he began his musical study early is shown by his playing the piano at four years of age and composing at six, though not in his present disturbing style. He pursued his musical studies at the same time he was attending the public schools, but in 1885 he began regular study with Von Bülow and succeeded him as conductor of the Meiningen Orchestra. It was Alexander Ritter, however, who set him upon the path of advanced music. He resigned his conductorship in 1885 and travelled in Italy. In the Autumn of that year he was appointed third chapel master in Munich, and in 1889 was assistant conductor in Weimar. In 1894 he became court chapel master in Munich, and in 1899 secured the same position in Berlin. From 1896 to 1898 he made tours throughout Europe and eventually came to this country and conducted some of his own works. Since that time he has devoted himself to opera composition. The catalogue of Strauss's works, though not a long one, is highly important as it includes many compositions which have made a great stir in the world, divided musicians into hostile camps, and greatly perplexed if not distressed the

common people. It contains one symphony, one symphonic fantasia, four operas, one piece for recitation, eight tone-poems, twelve large vocal works, two concertos, one march, two string quartets, eleven solos for piano, two piano sonatas, one piano and 'cello sonata, one serenade for wind instruments, and one hundred and twenty-two songs. The works by which he is best known in the concert-room are the symphony in F minor, which had its first hearing in this country, the symphonic fantasia "Aus Italien," the serenade for wind instruments, the musical recitations of "Enoch Arden," and the tone-poems "Don Juan," "Macbeth," "Tod und Verklärung," "Till Eulenspiegel," "Also sprach Zarathustra," "Don Quixote," "Ein Heldenleben," and "Sinfonia Domestica." His operas "Salomé" and "Electra" have been heard a few times in this country, but "Guntram" and "Feuersnot" are still strangers this side of the water and have not been enthusiastically received on the other. Many of his songs find an appreciative place upon programmes and are very attractive, especially the "Sehnsucht," "Allerseelen," "Ich trage meine Minne," and "Heimliche Aufforderung."

It is a far cry from the Strauss of the waltz to the Strauss of the advanced tone-poem. Whatever may be thought of the latter's music, he is certainly the most conspicuous of living composers, and the battles which were once fought over Wagner are now fought even more fiercely over Strauss. No prophecy can be made as to its outcome, for there can be no certainty what form of musical manœuvre he will exe-

SALOME
(*After Füsslin*)

cute next. He is a composer of many periods and many moods, and it is by no means sure he may not have more, for it seems now that he has reached the limit of strange fashions in musical expression. Maitland, the English critic, in a discriminating notice of his works, points out that he began as a follower of classical ideas under the influence of Brahms. His first period (op. 1–11) is devoted to the classic form and absolute music; the second (op. 12–19) to the pictorial mood of the symphonic poem; the third and fourth are "independent if not impertinent"; in the fifth, a programme has become necessary to make the music intelligible; the sixth is chaotic and "caviare to the general." Maitland says, "For the present it would seem as if the composer's wish to startle the frequenters of concerts were in abeyance and he has turned his attention to the possibly harder work of shocking continental opera-goers." Assuming that this advanced music is to be the music of the future, then it may be affirmed that the music of the future will be lacking in beauty and quality. No one will deny, least of all those who have to play his music, that he is a master of orchestral resources and that his scoring, though complicated, abounds in color, but it also abounds in new and startling effects, no regular evolution of motives, excessive and almost exasperating demands upon players, revivals of old instruments and introduction of new ones, intricate polyphony, appalling climaxes, problem puzzles, startling contrasts, and ingenious and sometimes ridiculous devices. As already stated, his earlier operas

were not successful, and his latest, "Salomé" and "Electra," have surprised some, astounded others, and entertained but few, for Strauss treats the human voice in brutal and inconsiderate fashion. His symphony, the F minor, was first produced by Theodore Thomas twenty-five years ago and was well received, for it is in regular form and has few of the Strauss moods. His songs are delightful and full of expressive charm. His tone-poems are the most familiar of his works and the least understood, notwithstanding the elaborate programmes attached to them. In mastery of orchestration, tremendous climaxes, and occasional outbursts of dramatic power, there is nothing in modern music to equal them. But to what useful end is all the storm and stress and fury and noise of "Macbeth," "Zarathustra," "Eulenspiegel," the joker, and the rest, closing with the absurdities of "Don Quixote" and the "Sinfonia Domestica" with its ridiculous anticlimax of a day and a half of his infant's life, the musical babble of aunts and uncles, and the effort to express baby Strauss's future education in fugal form? If this be evolution it is a restless sort, and one may well wonder what next. Or have the Kistlers, Debussys, Deliuses, and Strausses reached the limit? When one tires of Strauss he can at least go back to his delightful fantasia "Aus Italien" and his charming songs like the "Sturmlied," "Ständchen," "Morgen," "Ich trage meine Minne," "Heimlich Aufforderung," and others, and wonder what might not Strauss have done in absolute music with all his ability and knowledge. That he is not

EXTERIOR OF THE BAIREUTH THEATRE, 1876

entirely certain about the future of his own music is evident from the self-criticism contained in his preface to a new work on music by a friend:

"If my works are good and have any importance whatever for a possible further development of our beloved art, they will keep their place (even though only honorably mentioned in musical histories that are not read) notwithstanding any positive hostility on the part of the critics, and the meanest aspersions of my artistic views. If they are not, then not even the most gratifying successes and the most enthusiastic support of the augurs can keep them alive. The waste paper basket may swallow them up, as it has many another (and will do, whether I like it or not), and I — I will weep no tear for them. My son will for a time now and again play my tone-poems dutifully, in four-hand arrangements, from my own private copies. Then even this will stop, and the world will go on its way!"

SULLIVAN (Arthur Seymour)

May 13, 1842–November 22, 1900

PRINCIPAL WORKS:

Symphony in E

The Sorcerer

H. M. S. Pinafore

The Pirates of Penzance

Iolanthe

Princess Ida

The Mikado

Ruddigore

The Yeomen of the Guard

The Gondoliers

Ivanhoe

Overture "In Memoriam"

Overture "Marmion"

Overture di Ballo

Music to "The Tempest"

Festival Te Deum

Kenilworth

On Shore and Sea

Concerto for 'Cello

The Prodigal Son

The Light of the World

The Martyr of Antioch

The Golden Legend

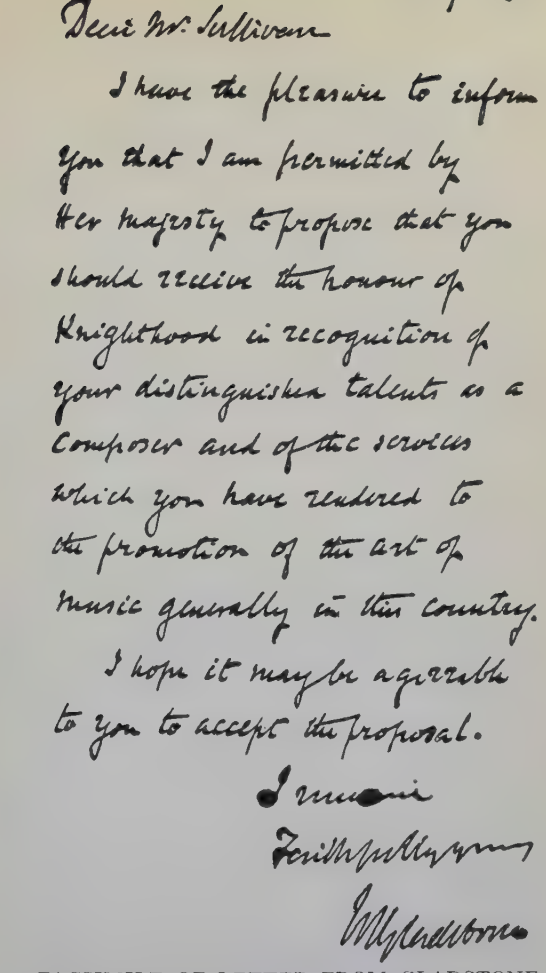
SULLIVAN

SIR ARTHUR SULLIVAN, whose father was a bandmaster, was born in London, May 13, 1842. He was a student at the Chapel Royal for three years and during that time also studied with the English teachers, Goss and Sterndale Bennett. Upon leaving the Chapel Royal he went to Leipsic, where he entered the Conservatory and studied with the best teachers. When he returned to London in 1861, he brought with him the score of his music to Shakespeare's "Tempest," which made a great success. In 1860 he produced his first symphony and also his beautiful "In Memoriam" overture, both of which helped to establish his fame as a composer. In 1880 he was appointed conductor of the Leeds Festival — a position which he held until 1898. Long before that time, however, he had devoted himself to comic opera writing, in which his success was so great that his long series of operettas, written in collaboration with Sir W. S. Gilbert, almost completely overshadowed his larger and more important works. It is probable that the name of Sullivan even to-day suggests "Pinafore" and "The Mikado" rather than any one of his more scholarly compositions. His operetta period runs from 1867 to 1889. After the latter year the operettas began to lose their popularity

and he attempted a grand opera, "Ivanhoe," but for various reasons it failed and he wrote little more. He enjoyed many honors. He was the Leeds Festival conductor for several years, principal of the National Training School of Music, a member of the Council of the Royal College of Music, was granted honorary degrees by Cambridge and Oxford, and was knighted by Queen Victoria. He died in London, November 22, 1900.

Sullivan's catalogue includes twenty-one operettas, one grand opera, one symphony, seven incidental dramatic works, eleven pieces for piano, forty-six pieces of sacred music, two oratorios, three cantatas, one march, two ballets, four overtures, one 'cello concerto, one concertante for piano and 'cello, and many songs, hymns, part songs, and anthems. His best known works are the incidental music to Shakespeare's "Tempest," the symphony in E, the overtures "In Memoriam" and "Di Ballo," the oratorios "Prodigal Son" and "Light of the World," the cantatas "On Shore and Sea" and "The Golden Legend," and, better known than any one of these, his operettas "The Sorcerer," "H. M. S. Pinafore," "Pirates of Penzance," "Patience," "Iolanthe," "Princess Ida," "Mikado," "Ruddigore," "Yeomen of the Guard," and "The Gondoliers." His most popular songs are "Will he Come?" "The Lost Chord," "The Distant Shore," "Sweethearts," "O, hush thee, my Baby," and the universally known hymn, "Onward, Christian Soldiers."

Sullivan was a composer of most scholarly style,


May 3. 83
Dear Mr. Sullivan
I have the pleasure to inform
you that I am permitted by
Her Majesty to propose that you
should receive the honour of
Knighthood in recognition of
your distinguished talents as a
Composer and of the services
which you have rendered to
the promotion of the art of
music generally in this country.
I hope it may be agreeable
to you to accept the proposal.
I remain
Faithfully yours
W. E. Gladstone

FACSIMILE OF LETTER FROM GLADSTONE OFFERING KNIGHTHOOD TO ARTHUR SULLIVAN

regular and symmetrical in form, absolutely correct in writing, and both beautiful and skilful in orchestration. The success of his operettas was not merely one of enthusiasm, it was a craze. For a time they not only overshadowed all his serious work but temporarily the work of every one else, and only began to wane when the musical comedies appeared and put in a stronger bid for popularity. As these manifestations of jingle, patter, and spectacle have now begun to wane, it is possible they may be displaced by light opera, in which case the Sullivan operettas may be revived, for they have rarely been equalled in wholesome humor, graceful fancy, and genial, sunny manner. His serious work, particularly his symphony, overtures, and oratorios, show the practised hand of the scholarly and thoroughly trained musician, and are guiltless of any leaning towards the advanced music which is now so much the rage.

SVENDSEN (Johann Severin)

September 30, 1840

PRINCIPAL WORKS:

Symphony in D

Symphony in B Flat

Quartet in A Minor

Overture to "Sigurd Slembe"

Overture to "Romeo and Juliet"

Carnival of Paris

Legend "Zorahayde"

Coronation March

Norwegian Rhapsodies

SVENDSEN

JOHANN SEVERIN SVENDSEN, son of a military bandmaster, and one of the most cosmopolitan of the Scandinavian composers, was born at Christiania, Norway, September 30, 1840. He began composing at eleven years of age and at fifteen was bandmaster in the army. At the close of his military service he played in a theatre orchestra and, having been granted a royal pension, made several tours and also studied the violin. An accident to his hand, however, soon forced him to abandon that instrument. In 1863 he entered the Leipsic Conservatory, where he had the advantage of study with some of the leading professors and also wrote some chamber music. The year 1868 found him playing in a Paris orchestra, and in that city he also brought out some of his works. His first symphony was honored with performance at the Leipsic Gewandhaus and established his fame as a composer. In 1871 he made the acquaintance of Wagner, who was of great help to him. Returning to Christiania, he was appointed conductor of the Musical Association, a position which he held for five years. At the end of that time, having received annuities and other marks of favor from the Storthing, he made further tours, after which he resumed the conductorship of

the Musical Association. In 1871 he visited this country and married an American lady in New York. In 1883 he was appointed court conductor at Copenhagen, where he has since remained, devoting himself to composition.

Svendsen has written two string quartets, one string quintet, one string octet, two symphonies, one violin and one 'cello concerto, two overtures, two marches, one cantata, four rhapsodies, two romanzas, five pieces for orchestra, two books of songs, several transcriptions for orchestra, and numerous arrangements of Scandinavian melodies. The most familiar of his works in the concert-room are the "Carnival in Paris," op. 9, the legend "Zorahayde" for orchestra, the overture to "Sigurd Slembe," the overture to "Romeo and Juliet," the 'cello concerto in D major, and the first symphony. Of his songs, "The Violet" is a universal favorite.

As a Scandinavian composer, Svendsen is ranked next to Grieg. His music shows thorough originality, flowing melody, decided power of invention, and mastery of the classic form. Riemann characterizes his music as "fresh and sound." But, like most of his contemporaries in Scandinavia, his compositions are purely individual and have little of the Scandinavian manner or color. He rather follows the classic tradition.

TCHAIKOVSKY (PETER ILICH)

May 7, 1840–October 12, 1893

PRINCIPAL WORKS:

The Voyevode

Eugéne Onigin

Pique Dame

Opritchnyk

Six Symphonies

Suite "Le Casse Noisette"

Suite "Mozartiana"

Coronation Cantata

The Tempest

Francesca da Rimini

Manfred

Fantasia "Romeo and Juliet"

Hamlet

Overture Solenelle

Overture Triomphale

Marche Slave

Overture "1812"

Capriccio Italien

Three Piano Concertos

Violin Concerto

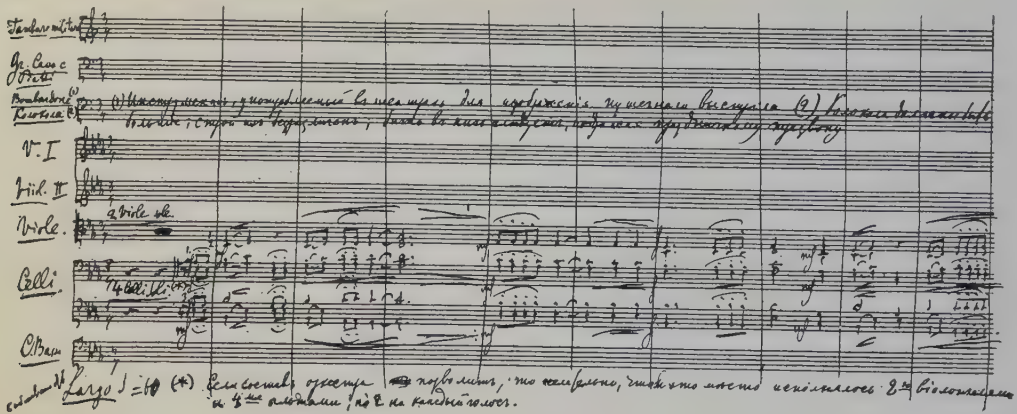
Three String Quartets

TCHAIKOVSKY

PETER ILICH TCHAIKOVSKY, the most popular of Russian composers, son of a mining engineer, was born at Votinsk, Russia, May 7, 1840. Like many another musician he first began the study of the law and held a position for some time in the Ministry of Justice. During his law studies, however, he devoted himself to music and often played the piano as an amateur in private. It was not until 1861 that he began to study music with a fixed purpose. He entered the Conservatory at Moscow and studied harmony with Anton Rubinstein, after which he devoted himself to orchestration and made such progress that in 1866 he was appointed teacher of theory. About that time he wrote his first opera and symphonic poem, as well as a concerto which was first performed at a meeting of the Musical Society. In 1867 he made his début as a conductor and also met Balakirev, who was of great help to him. During the next two or three years he essayed chamber music and other forms of composition, his most important productions being the Second Symphony, "Tempest" music, his B flat minor piano concerto, played for the first time in this country by Von Bülow, the "Marche Slave," the "Francesca da Rimini" fantasia, and his greatest opera "Eugéne Onigin." In 1877

he was married and left Moscow for St. Petersburg. The marriage was an unfortunate and hasty one and helped to induce a serious illness. After recovery he went to Italy to rest. The years following were full of domestic trouble, but he industriously resumed composition and returned to Moscow and took up his old duties. In 1880 his friend Nicholas Rubinstein died, which increased his melancholy. He worked hard four years more in almost every branch of music, but his health steadily declined and at last his eyesight was impaired. His constant melancholy is revealed in all his compositions of this period. In 1893 he went to St. Petersburg, but intended to come back to Moscow for a concert. The next that his friends heard about him was a telegram announcing his death, October 12, from cholera. Reports were current at that time that he had committed suicide, but they were unfounded.

Tchaikovsky's list of works is a long one, for he wrote rapidly and almost incessantly. It includes six symphonies, ten operas, three string quartets, six orchestral fantasias, three concert overtures, three piano and one violin concerto, four marches, two serenades for violin and orchestra, three ballets, four suites, one symphonic poem, twelve choral pieces, fifteen miscellaneous instrumental pieces, one hundred and forty-four pieces for piano, six vocal duets, and sixty-eight songs. No other Russian composer is so numerously represented in our concert-rooms. His familiar works are the "Solemn Coronation" and "Marche Slave," the "Romeo and Juliet," "Hamlet,"



OPENING BARS FROM THE OVERTURE "1812"

"Manfred," and "Francesca da Rimini" orchestral fantasias, the three piano and violin concertos, three string quartets and six symphonies, the "Casse Noisette" and "Mozartiana" suites, the "1812" overture and "Triumphal Overture on a Danish National Hymn," the "Capriccio Italien" for orchestra, and the music to Shakespeare's "Tempest." His opera "Pique Dame" was recently produced in New York, and his "Eugéne Onigin" has been given in concert form in this country.

Tchaikovsky was one of the leaders of the new Russian school, but not in the sense that Rimsky-Korsakoff, Glinka, and others were. Like Rubinstein he is more cosmopolitan than his compatriots, more deeply influenced by the classic form, and less a devotee of the national music. Indeed he has been accused by some of his countrymen of being more German than Russian. He is, however, the best known of the Russian composers and his music has had a larger circulation than that of any of the others. He combines both the classic and national traits in his music, but the latter are not distinctive or even conspicuous as they bear the stamp of his own individuality. He once said, "I never possessed any ideals," and this may help account for the individuality and spontaneity of his music. He was the leader of orchestral music in Russia, but his orchestration is nearly always confined to the deeper and more sombre moods. He was high-strung, melancholy, well-nigh morbid, and his temperament is reflected in his music, and yet it covers a field wide and varied enough to

save it from monotony. At the beginning of his career he was much influenced by Glinka and Mozart, though the distance between Tchaikovsky's sombreness and Mozart's geniality is almost infinite. He was also a great lover of Beethoven and fond of Schumann and Mendelssohn. He had respect for Haydn, but the German "Papa" was too sunny to secure his veneration. Among the moderns he disliked Wagner, had no sympathy with Chopin, and was indifferent to Brahms, both personally and musically. Critical estimates of his music are interesting. Naumann says: "While occasionally descending to trivialities, he exhibits on the whole originality combined with interesting modulation and quaint rhythms." And Riemann: "Tchaikovsky was a lyrical, highly gifted, true musician, but at the same time a good Russian. Hence there are found in his works, side by side with moments of almost maidenly delicacy and sentiment and of the most refined construction, others of semi-Asiatic roughness and brutality." And Coerne: "The general outlines of Tchaikovsky's music embrace melodious subtleties, bold modulations, florid figuration, strongly marked rhythms and cadences peculiar to his own land, huge dimensions, fantastic portrayal, broad dignity of utterance, and magnificent orchestral effect." And lastly Dannreuther, who pithily sums up his style as "fiery exultation on a basis of languid melancholy."

THOMAS (Charles Ambroise)

August 5, 1811–February 12, 1896

PRINCIPAL WORKS:

Le Caid

Le Songe d'une Nuit d'Été

Raymond

Mignon

Hamlet

Françoise de Rimini

Ballet "La Tempête"

Messe Solenelle

Requiem

Chœurs Orphéoniques

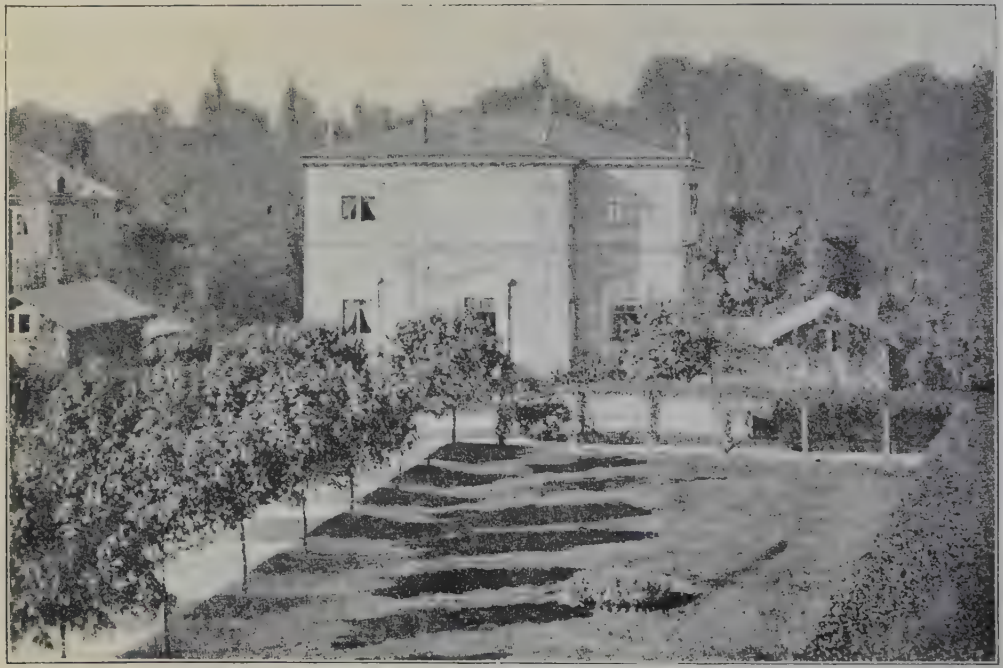
THOMAS

CHARLES AMBROISE THOMAS, son of a music teacher, was born at Metz, France, August 5, 1811. As a child he played both the piano and violin. In his seventeenth year he entered the Paris Conservatory and received the Grand Prix. During his Italian stay he wrote many compositions, but did not make a fixed position for himself until he returned to Paris and began writing for the Opéra Comique. Numerous operas, part songs, and large choral works at last brought him into such favorable notice that he secured the directorship of the Paris Conservatory, succeeding Auber — a position which he retained until his death in 1896. He had many honors, among them election to the Academy and the Cross of the Legion of Honor.

The list of Thomas's works includes twenty-two operas, three cantatas, one string quartet, one string quintet, one fantasia, one trio for piano and strings, three motets, one requiem, one ballet, one mass, one march, and a large number of songs, part songs, choral works, and pieces for piano; but of all his work, modern concert programmes contain only the overture to his "Midsummer Night's Dream," overture to "Raymond," arias from "Hamlet," and the overture and songs from "Mignon," the latter including the

romanza "Connais tu Pays?" ("Knows't thou the Land?") the brilliant polacca the "Swallow" duet, and the "Adieu" gavotte.

The lyric opera was unquestionably Thomas's speciality. His career along its lines has been divided into three periods: first, of operas of the elegant and graceful kind; second, of the poetical; and third, of more serious works, like "Mignon" and "Hamlet." His first success was with an opera bouffe, "Le Caid," which is regarded as the precursor of the Offenbach torrent of works of this class, though Thomas was not a composer to utilize such vulgarities and sometimes indecencies as the latter's librettists perpetrated. Then followed a long series of operas which had little or no success. His real fame rests upon his last three works — "Mignon," the most successful of modern operas at the Opéra Comique; "Hamlet," which has not been a success out of Paris and mostly commended itself to Parisians because of its incongruous ballet; and "Françoise de Rimini," which has been a failure as a popular work. "Mignon" has been a universal favorite. That severe critic, Hanslick, finds it "the work of a sensitive and refined artist, showing the practical ability of a master hand. Occasionally somewhat meagre and tawdry, akin to the vaudeville style, the music of 'Mignon' is nevertheless mostly dramatic, spirited, and graceful, not of deep import but of true and in many instances warm feeling." The characteristics of Thomas's operas are a rare knowledge of stage effect, skill in orchestral treatment, purity of style and sentiment, grace of melody,



WAHNFRIED, THE HOME OF RICHARD WAGNER AT BAIREUTH

without deep dramatic power or intensity of passion. Adolphe Julien, the French critic, thus sums him up: "In a word, he is a musician of science and worth, but absolutely devoid of artistic initiative, and one who turns to all the four quarters of the winds when they blow in the direction of success." This fling is evidently occasioned by the composer's quickness in seizing upon whatever subject was at the moment engaging the attention of the people.

VAN DER STUCKEN (Frank Valentine)

October 15, 1858

PRINCIPAL WORKS:

Music to "The Tempest"

Vlasda

Episode "Pagina d'Amore"

Inauguration March

Festival Hymn

Festival March

Symphonic Prologue "William Ratcliff"

VAN DER STUCKEN

FRANK V. VAN DER STUCKEN, whose name is prominently identified with the advancement of the music of native composers, was born at Fredericksburg, Texas, October 15, 1858. His father was active in the Confederate service during the Civil War, and at its close took his son to Europe, where he studied with Bénoit at Antwerp. From 1876 to 1878 he studied at Leipsic with Reinecke, Sinding, and Grieg. In 1881–82 he was capellmeister at the Breslau Stadt Theatre, where he made his début as conductor. In 1883 he spent considerable time with Grieg and Liszt, and was assisted by the latter in concert performances. In 1884 he was conductor of the New York Arion Society and made a tour of Europe with that Männerchor. In 1891–94 he was prominently identified with the Northeastern Sängerbund, and in 1895 went to Cincinnati, where he became one of the directors in the Musical College and for a time conductor of the symphony orchestra. He has also taken an active part in the Cincinnati festivals during the last few years.

His list of compositions is not a large one, an episode, an opera, two marches, a symphonic prologue, and suite for orchestra being his principal works, to which must be added several choruses, songs, piano

pieces, and some church music. His best known works in concert programmes are the symphonic prologue "William Ratcliff," "Inauguration March," "Festival March," the "Tempest" suite, and the prelude to his opera "Vlasda."

The prologue to "William Ratcliff," based upon Heine's tragedy of that name, is his masterpiece. It is realistic in character and is peculiarly distinguished by the skilful manner in which motives are massed to describe the conflicting passions of the tragedy. His music in general is big and showy, with strong effects and climaxes, and yet with sufficient originality and scholarly musicianship to make it legitimately effective. Though not a prolific composer he has been of great service in advancing the interests of music in this country by his executive as well as musical ability in connection with societies, concerts, and festivals. His name is a familiar one in nearly all large public undertakings. He is also to be credited with being the first to produce American symphonic works in the "Novelty Concerts," which he gave at Steinway Hall, New York. He has been a power for good in the advancement of music in this country.

VERDI (Giuseppe Fortunio Francesco)

October 9, 1813–January 27, 1901

PRINCIPAL WORKS:

Nabucco

I Lombardi

Ernani

Attila

Luisa Miller

Rigoletto

Il Trovatore

La Traviata

The Sicilian Vespers

The Masked Ball

La Forza del Destino

Don Carlos

Aïda

Otello

Falstaff

Manzoni Requiem

VERDI

GIUSEPPE VERDI, last and greatest of the old school of Italian opera composers, and one of the most popular of all opera composers of his time, was born at the little Italian village of Roncole, October 9, 1813. His parents kept an inn, combined with a small grocery, in a neighborhood of ignorant laborers. The boy's love of music was first shown by his following an itinerant fiddler around the village. Then his father bought him a piano, upon which he practised vigorously. At ten years of age he played the organ in the village church, and at last a patron provided him the means to go to Milan. He applied for admission to the Conservatory, but was rejected upon the score that he had no special aptitude for music! In 1832 he married and in 1838 settled in Milan. There he wrote his first opera, "Oberto," which did not prove a success, but it was the beginning of his famous operatic career. His first successes were "I Lombardi" in 1843, and "Ernani" in 1844, and at last his work was in demand by impresarios and publishers. Opera after opera came from his pen. Some were fiascos, some were indifferently received, a few succeeded. Then came the period of "Rigoletto" (1851), "Il Trovatore" and "La Traviata" (1853), "The Masked Ball" (1871),

and all Europe rang with his praises, and this country began to hear of him. "La Forza del Destino" and "Don Carlos" followed, but did not add especially to his fame. In his old age he wrote three operas, "Aïda," "Otello," and "Falstaff," upon which his fame will chiefly rest. They mark his departure from the strictly *bel canto* style and display the influence of German music. About this period also he produced his "Requiem Mass," commemorating the anniversary of the death of the Italian patriot, Manzoni, his greatest work in sacred music. Verdi lived to a ripe old age in the enjoyment of a happy home, quiet pleasures, and the admiration not only of his own country but of all the world, for no operatic composer ever enjoyed wider popularity. He died in his eighty-eighth year (1901), laden with honors, universally mourned, the last representative of the Italian *bel canto*.

Verdi has left twenty-nine operas, six romanzas, one string quartet, one Requiem Mass, one Pater Noster, one Ave Maria, fifteen songs, and a large number of youthful compositions, including duos, trios, short symphonies, and pieces of church music. All these latter, however, are lost. Of his twenty-nine operas only eleven are in service: "Ernani," "The Sicilian Vespers," "La Forza del Destino," and "Don Carlos" remain in fragments. "Rigoletto," "Il Trovatore," "La Traviata," "The Masked Ball," of his earlier period, and "Aïda," "Otello," and "Falstaff" of his later, still hold the stage. The excerpts for concert-room use are Elvira's aria, "Ernani

MARIO

AMODIO

A Verdi baritone of the sixties

involami," and the bass aria, "Infelice," from "Ernani"; Gilda's aria, "Caro Nome," the tenor aria, "La Donna mobile," and the quartet, "Bella Figlia," from "Rigoletto"; Violetta's aria, "Ah! fors e lui," and the duet, "Parigi o cara," from "La Traviata"; Azucena's aria, "Stride le Vampa," baritone aria, "Il balen," the tenor high C aria, "Di quella pira," and the "Miserere," from "Il Trovatore"; the arias "O dolcezze perduto" and "Saper vorreste," from "The Masked Ball"; the aria "Celeste Aïda," Aïda's song "Ritorno Vincitor," and the romanza "O Cieli azzuori," from "Aïda"; Iago's brindisi, the "Mock Credo," the "Willow Song" and "Ave Maria," from "Otello."

Verdi's career might be summed up in the few words, "He was the most popular operatic composer of the nineteenth century." Wealth of melody, passionate feeling passionately expressed, vocal show, a gift for tragic and melodramatic display, and weak instrumentalism are the chief features of his music. He wrote little instrumental music and that little is of little account. His fame will rest upon his operas; whether they rest on a secure basis, time will tell. Some are dead, some obsolete, a few survive. Ten of them proved fiascos at the start, and a few others made only slight impression. He wrote even in advanced age, his last work appearing in his eighty-second year, and the works of his old age are the strongest and most likely to endure. He made steady progress all his life and reached the maturity of his power in "Aïda," though the dramatic force

of "Otello" and the brilliancy and humor of "Falstaff" show no signs of weakening. It is an interesting road for any student of opera, that from "Oberto" to "Falstaff." He finds the old-fashioned *bel canto* lasting through "Trovatore," "Traviata," and "Rigoletto" (with a quartet in the latter falling little short of inspiration), and still declining to yield to the caprices of fashion or the new musical innovations. Then after an ordinary lifetime of tragedy and melodrama the composer is found yielding to the influences of his time by Wagnerian concessions, not imitations, in "Aïda," by greater skill in orchestration in "Otello," and most marvellous of all, the creation of "Falstaff," a work bubbling over with mirth and the spirit of youth. "Aïda" will remain his masterpiece. It has already been taken as a model by Ponchielli, Boito, Puccini, Mascagni, and other representatives of the Young Italian School, but none of them has yet reached the standards of Verdi. In summing up his qualities, Coerne groups his operas in three periods: (1) Those from "Oberto" to "Ernani" showing simple melody; (2) those of the "Rigoletto," "Trovatore," and "Traviata" period, which are more intensely dramatic and of greater harmonic variety; and (3) the "Requiem," "Aïda," "Otello," and "Falstaff," in which he reached the summit of his power — in the musical contents of "Aïda," the dramatic continuity of "Otello," and the mutual importance of voice and orchestra in "Falstaff." Riemann finds the difference between Verdi and Rossini in his striving after effect, un-

motived dynamic effect, and passionate outbursts of feeling, whereas Rossini's first consideration was melody. And yet Rossini underwent the same change of style as Verdi. Melody was not the first consideration in his last work, "William Tell."

VOLKMANN (Friedrich Robert)

April 6, 1815–October 29, 1883

PRINCIPAL WORKS:

Two Symphonies

Three String Serenades

String Quartet in G Minor

String Quartet in A Minor

Trio in B Flat Minor

Festival Overture

Slumber Song for Harp, Clarinet, and Horn

Overtures Op. 50 and 68

VOLKMANN

FRIEDRICH ROBERT VOLKMANN, son of a village cantor and schoolmaster, was born at Lommatsch, Saxony, April 6, 1815. He first studied with his father and sang in church in his twelfth year. His father had intended him to be a schoolmaster, but the boy's musical aspirations were too strong for the father's intentions. He took lessons from the village musician, then went to the Seminary at Freiberg. In 1836 he visited Leipsic and there met Schumann, who had a great influence upon his future career. Shortly afterwards he went to Prague and taught, and subsequently to Budapest, which he made his home and where he devoted himself to composition. He died in the Hungarian capital, October 29, 1883.

Volkmann has left two symphonies, two overtures, three serenades for string orchestra, six string quartets, two piano trios, one 'cello concerto, two masses, one piano concerto, and a considerable number of piano pieces, concert pieces for 'cello and piano, transcriptions, and songs. His best known works are the symphony, No. 1, in D minor, the string serenades, a festival overture in F, the 'cello concerto in A minor, the "Slumber Song" for harp, clarinet, and horn, the

string quartets in G minor and A minor, and the piano trio in B flat minor.

Volkmann's art is somewhat old-fashioned to-day. His music is strict in form, melodious, naturally expressive, poetical, and musicianly. It shows the influence both of Beethoven and Schumann and yet has both freedom and originality. His piano compositions are of the Romantic school and he is strongest in orchestral and chamber music. The serenades are delightful examples of his melodiousness and artistic skill. His long residence in Hungary has given a national character to some of his works, particularly in color and rhythm.

WAGNER (Wilhelm Richard)

May 22, 1813–February 13, 1883

PRINCIPAL WORKS:

Rienzi

The Flying Dutchman

Tannhäuser

Lohengrin

Die Meistersinger

Tristan and Isolde

Das Rheingold

Die Walküre

Siegfried

Die Götterdämmerung

Parsifal

Huldigungs March

Kaiser March

Centennial March

Siegfried Idyl

Waldweben

Eine Fest Overture

Das Liebesmahl der Apostel

WAGNER

WILHELM RICHARD WAGNER, whose music marks an epoch in the evolution of the modern opera, was born at Leipsic, May 22, 1813. His father, who was a civil official, died about a year after his son's birth, and the mother married an actor named Geyer, who did but little for the boy's musical education. His talent first took the direction of poetry and dramatic literature, one of his first ventures being a drama in which he killed off forty-two of the *dramatis personæ* and in the last act had to reproduce them as ghosts, as there were no characters left. It was not until 1828 that he decided to become a musician. He began his studies in Leipsic and his first composition was an overture which proved unsuccessful. Nothing daunted he continued his studies, extending them to counterpoint, the first result of which was a sonata, followed by a fantasia, both for the piano. In 1832 he wrote a symphony in regular form, but it was not produced until 1882, during the composer's stay in Venice. In 1833 he wrote his first opera, "Die Feen," and a finale to Marschner's "Vampyre." In 1834 he was appointed conductor at the Magdeburg Theatre and brought out his second opera, "Das Liebesverbot," which proved unsuccessful. In 1837 he was conductor at Riga, where he

wrote the libretto and some of the music of "Rienzi," intended for performance at Paris. On his way to that city by sailing vessel a severe storm gave him the idea of the "Flying Dutchman," as a subject for opera. In Paris he made the acquaintance of Meyerbeer, who aided him in many ways, but he was poorly requited for his services later. During Wagner's Paris visit he had to support himself by his pen, meanwhile writing "The Flying Dutchman" and the "Faust Overture." He left Paris in 1842 and went to Dresden, where he brought out "Rienzi" and later the "Flying Dutchman" with great success. In 1845 "Tannhäuser" appeared and added to his fame. Becoming involved in the Revolution he fled from Dresden and went to Paris and Zurich. In 1850 Liszt produced his "Lohengrin." Renewed success inspired him to greater work and he began the "Nibelung Ring" in the form of a trilogy with prologue. The prologue "Rheingold," "Die Walküre," and part of "Siegfried" were finished in 1853, his work in the trilogy being interrupted by visits to London and the composition of "Tristan and Isolde." During the previous year he began the "Meistersinger." In 1863 he went to Munich, where he found a firm friend and generous patron in King Ludwig of Bavaria. "Tristan and Isolde" proved a great success in 1865 and the "Meistersinger" in 1868. In 1872 he went to Baireuth where the corner-stone of his famous theatre was laid on the twenty-second of May. In 1876 the "Nibelung Ring" was produced in the presence of royalties, the nobility, musicians, and artists from all over the world.

WAGNER CONDUCTING
(*From an old caricature*)

It was the most significant and far-reaching musical event of the nineteenth century. In 1882 "Parsifal" ended his music-drama career. He passed the Winter of 1882-83 in Venice, where he died, February 13, 1883.

The catalogue of Wagner's works is not as extensive as that of many another composer, but in value and significance, so far as dramatic music is concerned, few can equal it. It includes thirteen operas or music-dramas, seven overtures, three cantatas, one work in oratorio form, three marches, one sonata, one polonaise, one fantasia, one string quartet, one idyl, and several transcriptions, arrangements, revisions, and songs. Nearly all his music is represented in the concert-room except the chamber music. The symphony has been given a few times, but rather as a curiosity, since it is so completely overshadowed by his music-dramas. The concert excerpts from the latter are as follows: the overture and "Prayer," from "Rienzi"; the overture, "Spinning Song," and Senta's ballad, from "The Flying Dutchman"; the overture, "Bacchanale," "Pilgrims' Chorus," march, Elizabeth's "Prayer," "The Evening Star," and "Greeting to the Hall," from "Tannhäuser"; the prelude, Lohengrin's "Swan Song," Elsa's "Love Song," and the introduction to the third act, from "Lohengrin"; the Vorspiel and "Liebestod," from "Tristan and Isolde"; the Vorspiel, "Pogner's Address," "Prize Song," and selections from the third act of "The Meistersinger"; the prelude to "Rheingold"; the "Spring Song," "Ride of the Valkyries," Wotan's "Farewell," and the "Fire Music," from "Die

Walküre"; the "Forge Song" and wood music, from "Siegfried"; "The Rhine Journey," "Siegfried's Tod," and the whole final scene, from "Die Götterdämmerung"; and the Vorspiel, "Grail March," "Good Friday Spell," and flower scene, from "Parsifal." Besides these operatic excerpts, the following works are familiar as household words: "Huldigungs March," "Kaiser March," "Siegfried Idyl," "Waldweben," "Eine Fest Overture," and "Träume." The short work in oratorio form, "Das Liebesmahl der Apostel," and the "Fest March," written for the inauguration of the Philadelphia Centennial, are not often given, and the "Rule Britannia," "Columbus," and "Polonia" overtures only as curiosities. Among his songs, "Der Engel," "Steh' Still," "Im Treibhause," and "Schmerzen" are sometimes given.

Richard Wagner, after years of strife and opposition, is to-day recognized as the greatest operatic composer of the nineteenth century. He brought the new Romantic school, founded by Berlioz, to its perfection. He has changed the whole course of opera. Like Bach and Beethoven he is an epoch-maker, and the work of epoch-makers reaches far into the future. The evolution of his style has been thus traced: Weber and Marschner in "Die Feen," Bellini in "Das Liebesverbot," Meyerbeer in "Rienzi," in all his subsequent work Richard Wagner. He began by adherence to the old operatic forms. In "Tristan and Isolde" he proclaimed his independence. The thought rather than the music became dominant. What are the salient points of the "Music of the Future,"

SCENE FROM "THE MEISTERSINGER," MUNICH, 1868

(From a design for a fresco, by M. Echter)

as he called it in the days when the world rose in arms against it and the Titan never dreamed that he would live to see it acknowledged by his contemporaries?

First, he strove to restore the old Grecian artistic unity and to reinforce the art of music by bringing other art forms into equal and harmonious relations with it. To do this it was necessary to go to new springs of inspiration and these he found in the myth. It was necessary to abolish conventional forms and this he did with a colossal as well as merciless iconoclasm, but in their place substituted a higher and nobler form, based upon the dramatic requirements — a poetry full of music, a music full of poetry, and both exquisitely set forth against a pictorial background where illusion was almost lost in reality.

Second, as one of the most important factors or details of his reform, appears the Leit-motiv. It was not original with Wagner, but it was first employed by him in complete form. His first and grandest idea, as we have seen, led him to throw away existing forms as worthless. The formal melodious recitative, always set in a conventional form, the aria recurring in its rigidly fixed place, the convenient duet, and the concerted finale in regular recurrence, all were swept away, and in their place was substituted a continuous melody which ran in full uninterrupted stream, instead of being cut up and fantastically divided, from the beginning to the close, linking all the parts together. Wagner himself describes it thus: "The development of melody by the most perfect elaboration of all the motives contained in it,

with a great and lasting musical work which was in fine nothing else but one single closely connected melody." In this closely connected melody, the prominent scenes, situations, personages, almost the passions and emotions themselves, are distinguished by leading motives, alternating between the orchestra and voice, and intimately and elaborately interwoven. The "Funeral March" in Götterdämmerung, for instance, is a tissue of motives which have already occurred in the progress of the work, and, in the development of the hero of this portion of the Trilogy, are combined, with profound skill, into a dirge, fittingly crowning the close of the career of the demigod.

Third, the identification of the orchestra with the development of the opera was one of his most essential and radical changes, caused in large part by his study of the Ninth Symphony of Beethoven, as well as by the absolute necessity that he should make his orchestra a part of the drama, as it was no longer necessary for the mere work of accompaniment. In treating his orchestra in this way, he added immensely to its color, developed its resources by new combinations of instruments, and heightened its power. It is no longer playing the part of an accompanist merely. It takes its place, equal in necessity to all the other factors, in completing the marvellous musico-poetical structure.

Wagner was fortunate in living to see his work overcome opposition and his doctrines accepted in many new and strange quarters. Reformers are not often so fortunate; but it was given to him not only

to witness this but to work on with unimpaired mental activity and strength to the very last, though he had reached an age when intellectual power usually begins to flag. All the more astonishing is this, when it is considered that he wrote poems and dramas of a high order, and had few equals in æsthetics and philosophy. No other composer has so greatly excited the world with his doctrines and works. He was a fanatic to the extent that he so thoroughly believed in his artistic ideal as to be ready to risk everything in maintaining and propagating it, and he succeeded. His music of the future is music of the present. The future music, or the problem of future music, is now in the hands of innovators headed by Strauss. They may succeed or they may not, but whether they do or not cannot affect Wagner's accomplishments, any more than his accomplishments affect those of his great predecessors, Bach, Handel, Haydn, Mozart, Gluck, and Beethoven.

WEBER (Karl Maria Von)

December 18, 1786–June 5, 1826

PRINCIPAL WORKS:

Rübezahl (Unfinished)

Preciosa

Der Freischütz

Euryanthe

Oberon

Der Erste Ton

Kampf und Sieg

Two Symphonies

Jubilee Overture

Overture "Ruler of Spirits"

Overture to "Turandot"

Overture to "Abu Hassan"

Concert-stück

Rondo Brillante

Perpetual Motion

Invitation to the Dance

WEBER

KARL MARIA VON WEBER, the father of German opera, was born December 18, 1786, at Eutin, Holstein, and was connected with Mozart, who married his first cousin Constance. His father was an army official and subsequently became a theatre manager. Weber began his musical studies in his tenth year. In his twelfth year he wrote his first composition, six fughetti, and his first opera. This was followed by four or five more operas, from one of which, "Rübezahl," he arranged his well-known overture, "Ruler of Spirits." In 1806 he was appointed chapel master in Upper Silesia, and in the following year private secretary to the Prince of Wurtemberg. He held these positions but a short time and then went to Darmstadt, where he studied with Meyerbeer. In 1811 he wrote his opera "Abu Hassan," the first of his dramatic works to hold the stage until the present. In 1812 he resided in Berlin, where he wrote his famous "Concert-stück" and still more famous "Invitation to the Dance." In 1813 he was chapel master at Prague and began his career as a conductor. Three years later he was appointed chapel master at Dresden. During the next seven years his greatest works appeared, including the "Jubilee Overture," incidental music to

"Preciosa," and the operas "Der Freischütz," "Euryanthe," and "Oberon." It was during this period also that he met Beethoven and was much encouraged by his brusque greeting: "There you are, my man. You're a deuced clever fellow. God rest with you." In 1824 he received a commission from the management of Covent Garden, London, to write an opera upon the subject either of Faust or Oberon. He chose the latter. At this time his health was sadly undermined by overwork, and he imperilled it still more by taking lessons in English, the better to master his subject. He arrived in London March 5, 1826, and on the twelfth of the next month brought out "Oberon," but at such a cost to his physical condition that he decided to return to Germany at once. It was too late, however. He became fatally ill and death released him on the fifth of June. His last words were, "Now, let me sleep." His body was eventually removed to Dresden in 1844, and Richard Wagner conducted the funeral ceremonies.

Weber's catalogue includes nine operas, five sonatas, six violin sonatas, two symphonies, two concertos, one cantata, the incidental music to "Preciosa," three overtures, the "Invitation to the Dance," about thirty pieces of chamber music, and a large number of vocal works, choruses, grand arias, piano pieces, and songs. Of these works, three of the operas, "Der Freischütz," "Euryanthe," and "Oberon," still keep the stage and have lost nothing of their beauty with age. The concert numbers from these operas are as follows: overture, Agathe's aria, "Durch die Wäl-

NEVER ACTED.

Theatre Royal, Covent-Garden,

This present WEDNESDAY, *April* 12, 1826,

Will be performed *(for the first time)* a Grand Romantic and Fairy OPERA, in three acts, (Founded on WIELAND's celebrated Poem) entitled

OBERON:

OR,

THE ELF-KING's OATH.

With entirely new Music, Scenery, Machinery, Dresses and Decorations.

The OVERTURE and the whole of the MUSIC composed by

CARL MARIA VON WEBER,

Who will preside this Evening in the Orchestra.

The CHORUS (under the direction of Mr. WATSON,) has been greatly augmented.
The DANCES composed by Mr. AUSTIN.

The Scenes painted by Messrs. GRIEVE, PUGH, T. and W. GRIEVE. LUPPINO, and assistants.
The Machinery by Mr. E. SAUL. The Aerial Machinery, Transformations & Decorations by Mess. BRADWELL.
The Dresses by Mr PALMER, Miss EGAN, and assistants.

Fairies.

Oberon, *King of the Fairies*, Mr. C. BLAND, Puck, Miss H. CAWSE,
Titania, *Queen of the Fairies*, Miss SMITH.

Franks.

Charlemagne, *King of the Franks*, Mr. AUSTIN,
Sir Hugo, of Bordeaux, *Duke of Guienne*,.....Mr. DRAMAN,
Sherasmin, *his Squire*,.....Mr. FAWCETT

Arabians.

Haroun-Al-Raschid, *Caliph of Bagdad*, Mr. CHAPMAN,
Babekan, *a Saracenic Prince*, Mr. BAKER, Hassan, *Master of a Vessel*, Mr. J ISAACS,
Hamet, Mr. EVANS, Antrim, Mr. ATKINS,
Reiza, *Daughter of the Caliph*,.....Miss PATON,
Fatima, Madame VESTRIS,
Namouna, *Fatima's Grandmother*, Mrs. DAVENPORT.

Tunisians.

Almanzor, *Emir of Tunis*,.....Mr. COOPER,
Abdallah, *a Corsair*, Mr. HORREDOW, Slave, Mr. TINNEY,
Rochana, *Wife of Almanzor*,.....Miss LACY,
Nadina, *a female Slave*, Mrs. WILSON.

Officers, Soldiers, Slaves, &c. of the different Courts ——Fairies, Sprites, &c.

Order of the Scenery:

OBERON'S BOWER,

With the VISION. Painted by Mr. Grieve.

Distant View of Bagdad, and the adjacent Country on the Banks of the Tigris, *By Sunset.* Grieve
INTERIOR of NAMOUNA's COTTAGE. T. Grieve
VESTIBULE and TERRACE in the HAREM of the CALIPH, overlooking the Tigris. W. Grieve
GRAND BANQUETTING CHAMBER of HAROUN. T. Grieve
GARDENS of the PALACE. Pugh
PORT OF ASCALON. T. Grieve

RAVINE amongst the ROCKS of a DESOLATE ISLAND,
The Haunt of the Sprite of the Storm. Designed by Bradwell, and painted by Pugh

Perforated Cavern on the Beach,

With the OCEAN—in a STORM—a CALM—by SUNSET—
Twilight—Starlight—and *Moonlight.* T. Grieve

Exterior of Gardener's House in the Pleasure Grounds of the Emir of Tunis. Grieve
Hall and Gallery in Almanzor's Palace. W. Grieve
MYRTLE GROVE in the GARDENS of the EMIR. Pugh
GOLDEN SALOON in the KIOSK of ROSHANA. W. Grieve
The Palace and Gardens by Moonlight. Grieve
COURT of the HAREM. Pugh.

HALL of ARMS in the Palace of Charlemagne.

Grieve & Luppino

The Opera is published, & may be had at the Theatre, & of Mess. *Hunt & Clarke*, 26, Tavistock-street, Covent-garden

To which will be added (23d time) a NEW PIECE, in one act, entitled

THE SCAPE-GOAT.

Old Eustace, Mr BLANCHARD, Charles, Mr. COOPER,
Ignatius Polyglot, Mr. W. FARREN, Robin, Mr. MEADOWS,
Molly Maggs, Miss JONES, Harriet, Miss A. JONES.

W. REYNOLDS, Printer, 9, Denmark-Court, Strand

LONDONER THEATER-ZETTEL DER ERSTAUFFÜHRUNG DES „OBERON"

Nach dem Originale im Besitze des Musikhistorischen Museums des Herrn Fr Nicolas Manskopf in Frankfurt a M

Gehrmann, Weber

FACSIMILE OF PROGRAMME FOR THE FIRST PERFORMANCE OF "OBERON"

der," the scena and prayer, "Leise, leise, fromme Weise"; and the bridesmaids' chorus, "Wer winden Dir," familiarly known as "A rosy crown we twine for Thee," from "Der Freischütz"; the overture, romanza, "Unter bluhenden Mandelbaumen," and bass aria, "Wo berg ich mich?" from "Euryanthe"; and the overture, quartet, "Over the dark blue waters," and scena, "Ocean, thou mighty monster," from "Oberon." The remaining familiar numbers are the overtures "Preciosa," "Beherrscher der Geister" ("Ruler of Spirits"), "Abu Hassan," "Turandot," and "Jubilee," the Concert-stück, polonaise, rondo brillante, "Perpetual Motion" (finale of sonata, op. 247), and "Invitation to the Dance."

Weber was the first representative of the Romantic school and the founder of German opera. "Der Freischütz" is not only an ideal national opera in its style but it is national in its thought and feeling, scene and event. While Weber founded a new school, his native ability was such that he might have founded a new style and anticipated Wagner, had his early special training led him in that direction. His music is always romantic so far as his dramatic works are concerned. It is the accompaniment and exponent of gypsy life in the opera of "Preciosa," of wood life and the supernatural in "Der Freischütz," of chivalry in "Euryanthe," and of fairy-land with its gnomes and elves in "Oberon." Speaking of the national character of "Der Freischütz," his son says in his biography: "Weber did not compose 'Der Freischütz,' he allowed it to grow out of the rich soil of his brave German

heart, and to expand, leaf by leaf, blossom by blossom, fostered by the hand of his talent . . . Every line of the work came from his own heart as if he himself had dreamed it so, and it could no more sound otherwise than the rustling of an honest German beech wood." A prominent characteristic of his music is his use of the Leit-motiv, but not in the special and almost exhaustive form to which Wagner applies it, though it may have suggested much to Wagner as he was a close student of Weber. Another admirable feature of his music is the delightful combination of the German folk-song with imagery and romance. The music of the wolf's glen and Oberon's glades has no superior. It was full of inspiration for Wagner and Mendelssohn. Streatfield goes so far as to say that without Weber, Wagner would have been impossible. Rockstro regards "Euryanthe" as "one of the greatest music dramas ever given to the world and the undeniable prototype of the grandest creation of modern art." In "Oberon" we have the ideal of poetic and dainty music and a revelation of the beauty of the horns and clarinets which is new. Indeed, Weber has a great admiration for the clarinet and wrote much for that instrument, though he did not play it. He was also the originator of a new school of piano music, distinguished for its brilliancy and refinement. His songs are not so well known as they should be. They represent the Lied, after the manner of Schubert, and many of them are exquisitely beautiful. His symphonies, written at an early age, are obsolete. His overtures are delightful

WEBER'S BIRTHPLACE IN EUTIN, NORTH GERMANY

HAYDN'S BIRTHPLACE

creations and as fresh to-day as when they were written. Wagner credits him with the invention of a new form of overture or dramatic fantasia. They are really brilliant pictures of the events of the operas they prelude. In his knowledge of the orchestra and his ability to give expression to his ideas he has had few equals. Naumann asserts that a new period of instrumentation began with him. Much of his power grows out of the freedom with which he uses individual instruments, especially the horns and wood-winds, to produce dramatic effect. Naumann traces the Weber influence to Mendelssohn's "Midsummer Night's Dream," Wagner's "Tannhäuser" and "Lohengrin," Marschner's "Hans Heiling," and Meyerbeer's "Robert the Devil." As to "The Invitation to the Dance," his most popular concert number, Riehl says: "It marks the transition of modern dance music. The waltz had been previously a sort of mere animated minuet, but Weber threw a fiery allegro into the dance. . . . Weber was the founder of the dance music expressive of deep feeling and of a school of which Strauss (Johann) afterwards was an acolyte." Considering the comparatively brief period of time in which he labored at serious composition, about fifteen years, the delicacy of his constitution, and the strain which overwork produced, Weber's accomplishments were extraordinary and entitle him to a place among the greatest of composers.

WOLF (Hugo)

March 13, 1860–February 22, 1903

PRINCIPAL WORKS:

Italian Serenade

Penthesilea

Der Corregidor

Christnacht

Elfenlied

Lieder aus der Jugendzeit

Italienisches Liederbuch

Dem Vaterland

Spanisches Liederbuch

WOLF

HUGO WOLF was born March 13, 1860, at Windischgrätz in Austria. Little is known of his life in a public way except that it was an unfortunate one. The dictionaries and encyclopædias, even the most recent ones, throw little light upon it. He was educated in the Vienna Conservatory and was much influenced by Bruckner. His music was little known during his lifetime. It is said that his entire revenue from his writings amounted to but a little over twenty dollars. He was extremely eccentric and at times acted in a manner which seemed to indicate that he was upon the verge of insanity. He was an inmate of a Vienna hospital during the last few years of his life, and died there February 22, 1903.

He has left two operas, a symphonic poem, a serenade for orchestra, and two hundred and thirty-two songs, which are of a dramatic and passionate character, some of them occasionally morbid, but always individual and original. Among his best known songs are "Anakreon's Grab," "Das Ständchen," "Der Freund," "Lied von Winde," "Der Feuerreiter," "Epiphanias," and "Liebesglück." His best known works in the concert-room are the "Italian Serenade" and a symphonic poem based upon Kleist's tragedy "Penthesilea," his only instrumental works, except a string quartette. An extract from a letter of Wolf's

gives a clue to his musical ideas. He says: "To me the chief function of art is stern, harsh, inexorable truth — truth reaching to ferocity." And yet this stern, harsh, ferocious composer was endowed with a marvellous gift of musical poesy.

INDEX

INDEX

A

ABERT, 12, 13.
"Abu Hassan," opera, Weber, 523.
"Academic Overture," Brahms, 60.
Adam, pupil of Cherubini, 98.
"Advanced music," Strauss's, 467–471, 519.
"Africaine, L'," opera, Meyerbeer, 304.
"Aïda," opera, Verdi, 502–504.
Air for the G String, Bach, 13.
"Aladdin," Chinese suite, Kelley, 244.
Albert, D', Eugene F. C., 3, 4.
Alboni, 386.
"Alceste," opera, Gluck, 179.
"Alexander's Feast," Mozart, 315.
"Allmacht," song, Schubert, 410.
"Alsaciennes," suite, Massenet, 289.
American symphonic works produced at "Novelty Concerts" by Van der Stucken, 498.
"Antar," suite, Rimsky-Korsakoff, 376.
Arensky, Russian teacher, 345.
"Attaque du Moulin, L'," opera, Bruneau, 73, 74.
Auber, Daniel François Esprit, 7, 8, 98, 491.
"Auditorium Festival Ode," Gleason, 170.
"Aus meinem Leben," string quartet, Smetana, 442.

B

BACH, JOHANN SEBASTIAN, 11–15, 29, 42, 62, 179, 193, 298, 317, 407, 419, 422, 516.
Bach's mass in B minor, 12.
Bach's Prelude, Chorale, and Fugue (arrangement by Abert), 13.
Baerman, teacher of Converse, 107.
Baireuth, centre of Wagnerism, 260, 514.
Balakirev, Mily Alexander, 19, 20, 55, 115, 116, 165, 375, 485.
Balfe, Michael William, 23, 24.
Ballets, Glazounov's, 166.
"Barber of Bagdad, The," opera, Cornelius, 111, 260.
"Barber of Seville, The," opera, Rossini, 387.
"Bartered Bride, The," opera, Smetana, 441, 442.
Baryton, music written by Haydn for, 219.
Beethoven, Ludwig van, 27–33 62, 70, 97, 98, 180, 193, 218, 259, 262, 281, 317, 318, 411,

412, 422, 424, 449, 488, 510, 516, 524.
Bellini, Vincenzio, 37, 38, 127, 516.
Bennett, William Sterndale, 41, 42, 475.
Benoit, 497.
Berlioz, Hector, 45–47, 98, 173, 179, 191, 205, 236, 262, 362, 388, 516.
Berlioz's autobiography, 47.
Bizet, Georges, 51, 52, 306.
"Blue Danube," waltz, Johann Strauss, 464.
Bœcklin, *see* "Island of Death, The."
"Bohème, La," opera, Puccini, 341, 342.
"Bohemian Girl, The," opera, Balfe, 23.
Boito, 504.
Borodin, Alexander Porphyryevitch, 19, 55, 56, 115.
Boyce, British musician, 278.
Brahms, Johannes, 59–62, 420, 469, 488.
Breitkopf and Haertl catalogue of Mozart's compositions, 316.
Brewer, pupil of Buck, 79.
Bridgetower, violinist, 29.
Bruch, Max, 65, 66.
Bruckner, Anton, 69, 70, 531.
Bruneau, Alfred, 73, 74, 94.
Buck, Dudley, 77–79, 169, 429.
Bull, 42.
Bull, Ole, 197.

C

"Caid, Le," opera bouffe, Thomas, 492.
Calvé, 51.
Capoul, 386.
Carafa, 37, 98.
"Carmen," opera, Bizet, 51, 52, 286.
Carreno, Mme., pianist, 271.
Carvalho, 386.
"Cavalleria Rusticana," opera, Mascagni, 256, 285, 286.
Chabrier, Alexis Emmanuel, 83, 84.
Chacone, Bach, 13.
Chadwick, George W., 87–89, 107, 201.
"Chansons à danser," Bruneau, 73.
Charpentier, Gustave, 93, 94.
Cherubini, Maria Luigi C. Z. S., 7, 37, 45, 97, 98, 180, 259.
Chopin, François Frederic, 46, 101–103, 488.
"Chorale Saint Antoine," variations on a Theme by Haydn, Brahms, 60.
Christmas Oratorio, Bach, 12.
Church music as reformed by Cherubini, 98.
Clarinet, Weber's admiration for, 526.
Coerne, quoted, 212, 488, 504.
Colonne, orchestra conductor, 235.
"Comedy" overture (overture to "The Bartered Bride"), Smetana, 442.
Composers who began their careers in professions other than musical, 7, 83, 281, 365, 433, 485.
"Concert-stück," Weber, 523.

Conversational opera, invented by Mozart, 318.
Converse, Frederick S., 107, 108.
Cornelius, Peter, 111, 112.
"Country Wedding" symphony, Goldmark, 187, 188.
"Creation, The," oratorio, Haydn, 218, 220, 221.
Cui, César Antonovich, 19, 115, 116.
"Culprit Fay," rhapsody for orchestra, Hadley, 202.
Czech music, 442.

D

Dance music, Weber's, 527.
Dance rhythms, Strauss, 463, 464.
Danish music as influenced by Gade, 162.
Dannreuther, quoted, 488.
David, Ferdinand, 361.
"Death of Tintagiles," symphonic peom, Loeffler, 268.
Debussy, Claude Achille, 119, 120.
Delibes, Clement P. L., 123.
De Lussan, 51.
"Don Giovanni," opera, Mozart, 314, 318.
"Don Quixote," tone-poem, Strauss, 244, 470.
"Don Sancho," opera, Liszt, 259.
Donizetti, Gætano, 37, 127, 128, 306.
"Donna Diana," overture and opera, Reznicek, 365, 366.
Dorn, friend of Schumann, 420.
Dramatic fantasia, Weber's form of, 527.
"Dramatic" symphony, Rubinstein, 393.
"Dream of Gerontius," oratorio, Elgar, 137.
Duprez, 386.
Dvořák, Antonin, 131–133, 429, 441.

E

Eddy, Clarence, 79.
"Edgar," opera, Puccini, 341.
Ehlert, MacDowell pupil of, 271.
"Ein' feste Burg" cantata, Bach, 13.
"Electra," opera, Strauss, 120, 468, 470.
Elgar, Edward, 137–139.
"Elijah," oratorio, Mendelssohn, 296, 298.
Emery, Stephen, teacher of Arthur Foote, 147.
"Endymion's Narrative," romance, Converse, 107, 108.
English horn as employed by Cherubini, 98.
English school of music, 42, 278.
"Emperor Concerto," Beethoven, 30.
"Erostrate," Reyer, 361.
"España," orchestral rhapsody, Chabrier, 83.
Esterhazy, Prince, 218.
"Eulenspiegel, Till," tone-poem, Strauss, 470.
"Euryanthe," opera, Weber, 525, 526.
Euterpe society, founded by Grieg and Nordraak, 197.
"Evolution of Modern Orchestration, The," Coerne, 212.

F

"Falstaff," opera, Verdi, 502, 504.
Farrenc, Mme., pianist, 361.
Faure, 386.
"Faust," opera, Gounod, 191–193.
"Faust Overture," Wagner, 514.
"Feen, Die," opera, Wagner, 513, 516.
"Fest March," Wagner, 516.
"Fest Overture," Nicolai, 324.
"Festival March and Hymn to Liberty," Kaun, 239.
"Festival of Pan, The," romance, Converse, 107, 108.
Fétis, pupil of Cherubini, 98, 306.
"Feuersnot," Strauss, 468.
"Fidelio," opera, Beethoven, 31.
Finnish composer, Sibelius only one of reputation, 434.
Flotow, Friedrich F. von, 143, 144, 306.
"Flying Dutchman," Wagner, 514.
Foote, Arthur, 147, 148.
Foster, Stephen Collins, 151–153, 381.
"Francesca da Rimini," symphonic prologue, Foote, 147, 148.
Franck, Cesar, 157, 158, 235.
"Françoise de Rimini," Thomas, 492.
Frederick the Great and Bach, 14.
"Freischütz, Der," opera, Weber, 525.
"French Bach" (Cesar Franck), 158.
French National Society of Music, 236.
French opera as influenced by Cherubini, 98.
"Frithjof," Bruch, 65, 66.
"Frithjof Symphony," Hofmann, 225.
"Fugue, Art of," Bach, 14.
Fuller-Maitland, *see* Maitland.

G

Gade, Niels Wilhelm, 161, 162, 198, 205, 206.
Gardoni, 386.
German opera, Weber founder of, 523, 525.
"German Requiem," Brahms, 60.
Gibbons, 42, 278.
Gilbert, Sir W. S., 475.
"Gioconda, La," opera, Ponchielli, 337.
"Girl of the Golden West, The," Puccini engaged upon operatic setting for, 341.
Glazounov, Alexander C., 165, 166.
Gleason, Frederick Grant, 79, 169, 170.
Glinka, Michael Ivanovich, 19, 173, 174, 376, 487, 488.
Gluck, Christoph Willibald, 177–180, 217, 317, 318.
Godard, Benjamin L. P., 183, 184.
Goethe praised music of Cherubini, 98.
"Golden Legend, The," Sullivan, 372.
Goldmark, Carl, 187, 188, 306.
Goss, English teacher of music, 475.

"Götterdämmerung," "Funeral March" from, Wagner, 518.
Gounod, Charles François, 191–193, 306, 399.
Gretry, admirer of Cherubini, 98.
Grieg, Edvard Hagerup, 162, 197, 198, 482, 497.
Grisi, 37, 127.
"Gulliver in Lilliput" symphony, Kelley, 244.
"Guntram," Strauss, 468.
"Gwendoline," opera, Chabrier, 83, 84.

H

Hadley, Henry K., 201, 202.
Halévy, 98, 191, 306.
Hamerik, Asger, 205, 206.
"Hamlet," opera, Thomas, 492.
Handel, George Frederick, 177, 179, 180, 209–213, 298, 317.
"Hans Heiling," opera, Marschner, 281, 282, 527.
"Hansel and Gretel," opera, Humperdinck, 229, 230.
Hanslick, critic, 492.
Harmonicon, London, quoted, 259.
Hauck, Minnie, 51.
Hawley, pupil of Buck, 79.
Haydn, Franz Josef, 27, 98, 193, 217–222, 317, 318, 488.
"Hebrides" overture, Mendelssohn, 296, 299.
Heine, quoted concerning Berlioz's music, 47.
Heymann, MacDowell pupil of, 271.
Hiller, 229, 420.
Hofmann, Heinrich K. J., 225, 229.
"Hora Novissima," oratorio, Parker, 334.
Humperdinck, Engelbert, 229–231, 457.
Humor characteristic of Haydn, 220.
Hungarian Dances, Brahms's, 60, 61.
Huttenbrenner, Anselm, friend of Schubert, 411.

I

"Idomeneo," opera, Mozart, 314.
"Im Walde," symphony, Raff, 352, 353.
"Impressions d'Italie," suite, Charpentier, 93.
"Indian Suite," MacDowell, 273.
Indy, D', Paul Marie T. V., 235, 236.
Ingres, quoted, 388.
"Invitation to the Dance," Weber, 46, 523, 527.
"Iris," opera, Mascagni, 286.
Irish folk-music preserved by Stanford, 454.
"Isabeau," opera, Mascagni, 286.
"Island of Death, The," painting by Bœcklin, 346.
"Israel in Egypt," oratorio, Handel, 213.
"Italien, Aus," symphonic fantasia, Strauss, 468, 470.
"Ivanhoe," opera, Sullivan, 476.
Ivanhoff, 37.
"Izeyl," opera, D'Albert, 3.

J

JAHN, quoted, 319.
Jensen, Gustav, 457.
Joachim, 59.
"Joan of Arc," symphonic poem, Moszkowski, 310.
"Jota Aragonese," overture, Glinka, 174.
Julien, Adolphe, quoted, 184, 290, 493.

K

KAUN, HUGO, 239, 240.
Keats and MacDowell, resemblance between, 274.
Kelley, Edgar S., 243, 244.
Köchel catalogue of Mozart's compositions, *see under* Von Köchel.
"Königskinder, The," Humperdinck, 229.
Kotschmar, J. K. Paine pupil of, 327.
Krauss, 386.
Krehbiel, quoted, 78, 79.
"Kremlin," symphonic sketch, Glazounov, 166.
Kreutzer, 450.
"Kreutzer Sonata," Beethoven, 29.
Kullak, Moszkowski pupil of, 309.

L

LABLACHE, 37.
Lachner, Franz, 229, 247, 248, 305, 369.
Lacordaire, Père, 193.
Lalo, Edouard V. A., 251, 252.
"Lancelot and Elaine," symphonic poem, MacDowell, 273.
Lang, B. J., teacher of Arthur Foote, 147.
Lavignac, critic, 306.
Lehmann, Lilli, 37, 51.
Leit-motiv, of Berlioz, 46; of Wagner and Buck, 79, 517, 526; of Meyerbeer, 306; of Weber, 526.
"Lenore," symphony, Raff, 352, 353.
Lenz, biographer of Beethoven, 27.
Leoncavallo, Ruggiero, 255, 256.
Lesueur, 191.
"Liebesverbot, Das," opera, Wagner, 513, 516.
Lied, modern, Schubert creator of, 410.
"Life for the Tsar, A," opera, Glinka, 173.
Lind, Jenny, 37, 127.
Liszt, Franz, 3, 46, 59, 103, 111, 158, 165, 174, 235, 259–263, 351, 376, 391, 393, 409, 410, 441, 497, 514.
Loeffler, Charles M., 267, 268.
"Lohengrin," opera, Wagner, 514, 527.
"Louise," opera, Charpentier, 93.
Lucca, Pauline, 51.
"Lucia," sextet from, Donizetti, 128.
"Lucrezia Floriani," George Sand, Chopin described in, 101.
Ludwig of Bavaria, patron of Wagner, 514.
"Lustspiel" (overture to "The

Bartered Bride"), Smetana, 442.
Lyric opera, Thomas's specialty, 492.

M

"MACBETH" MUSIC, KELLEY, 243, 244.
"Macbeth," tone-poem, Strauss, 470.
MacDowell, Edward A., 271–274.
Mackenzie, Alexander Campbell, 277, 278.
"Madame Butterfly," opera, Puccini, 341, 342.
"Magic Flute, The," opera, Mozart, 314, 318.
"Maia," opera, Leoncavallo, 256.
Maitland, critic, 62, 74, 290, 469.
Malibran, 37.
"Manon Lescaut," opera, Puccini, 341.
Manzoni, Verdi wrote "Requiem Mass" in honor of, 502.
Marie Antoinette, Gluck musical instructor of, 177.
Mario, 127.
"Marriage of Figaro," opera, Mozart, 314, 318.
Marschner, Heinrich August, 281, 282, 450, 513, 516.
"Martha," opera, Flotow, 143, 144.
Martini, Padre, 179, 313.
"Masaniello," opera, Auber, 7.
Mascagni, Peitro, 256, 285, 286, 504.
Mason, Dr. Lowell, 381.
Mass in D, Beethoven's, 12.
Massenet, Jules F. E., 73, 93, 94, 289–291.
Masses, Beethoven's, 30.
"Meistersinger, Die," Wagner, 514.
"Melusina," overture, Mendelssohn, 299.
"Memoriam, In," overture, Sullivan, 475.
Mendelssohn-Bartholdy, Jakob Ludwig Felix, 12–14, 41, 42, 45, 98, 161, 198, 263, 295–300, 310, 317, 351, 352, 420, 422, 423, 450, 488, 526.
Mercadante, 306.
"Merry Wives of Windsor, The," opera, Nicolai, 323, 324.
"Messe des Morts," *see* "Requiem," Berlioz.
"Messiah," oratorio, Handel, 210–213, 315.
"Messidor," opera, Bruneau, 73.
Meyerbeer, Giacomo, 303–306, 328, 385, 391, 514, 516, 523.
"Midsummer Night's Dream, The," overture to, Mendelssohn, 295, 527.
"Mignon," opera, Thomas, 492.
"Mikado," opera, Sullivan, 371.
"Mireille," opera, Gounod, 191, 192.
"Miser Knight, The," opera, Rachmaninov, 346.
"Mitridate," opera, Mozart, 314.
"Moonlight Sonata," Beethoven, 29.
"Moorish Rhapsody," humoreske for orchestra, Humperdinck, 229, 230.
Morley, English musician, 278.

Moscheles, 295, 393.
Moszkowski, Moritz, 309, 310.
Moussorgsky, 19.
Mozart, Johann C. W. A., 27, 180, 193, 220, 221, 313–320, 488, 523.
Mozart, Marianne, 313.
"Music of the Future," according to Wagner, 516, 519.
Music Schools: Russian, 19, 20, 55, 115, 165, 174, 375, 376, 487; English, 42, 278; new romantic, 46, 516; new German, 111, 112, 261, 352; Northern, 197, 198; French modern, 236, 361; independent romantic, 248; Finnish, 434; Bohemian, 442; new and old romantic German, link between, 449, 450; young Italian, 504; romantic, 510, 525.
"Mystic Trumpeter, The," romance, Converse, 107, 108.

N

Naaman, 55, 409.
Napoleon and Cherubini, 98.
Naumann, critic, 179, 184, 221, 248, 318, 388, 423, 424, 449, 488, 527.
Neidlinger, pupil of Buck, 79.
"Nero," opera, Rubinstein, 393.
"Neue Zeitschrift für Musik," musical paper of which Schumann was editor, 419.
"New World" symphony, Dvořák, 132.
"Nibelung Ring," Wagner, 362, 514.
Nicolai, Karl O. E., 306, 323, 324.
Nilsson, 37, 152, 386.
Nordraak, 197, 198.
"Norma," opera, Bellini, 37.
"Novelty Concerts," New York, 498.
"Norwegian Rhapsody," Lalo, 252.

O

"Oberon," opera, Weber, 524–526.
"Ocean" symphony, Rubinstein, 393.
"Œdipus Tyrannus," incidental music to, Paine, 328, 329.
Offenbach, 144, 492.
Opera bouffe, 492.
Opera, conversational, invented by Mozart, 318.
Opera, Rossini's changes in the, 388.
Operas, Thomas's, *see* Lyric opera.
Operettas, Sullivan's, 475–477.
Oratorio by American composer, 329.
Oratorios, Elgar's, 137–139.
Orchestra, Berlioz's ideal, 46; Gluck's enlargement of, 178; Haydn's development of, 220; Schubert's development of, 410; as developed by Wagner, 518; Weber's knowledge of, 527.
"Otello," opera, Verdi, 502, 504.
Oulibishev, biographer of Mozart, 19.
Overture, Gluck quoted on proper service of the, 178.
Overtures, Beethoven's, 30; Weber's, 526, 527.

P

Paër, 37, 191.
"Pagan Poem, A," for piano, Loeffler, 267, 268.
Paganini, violinist, 45.
"Pagliacci, I," opera, Leoncavallo, 255, 256.
Paine, J. K., 147, 327–329.
Palestrina, Gounod's study of, 191.
Parker, Horatio W., 333, 334.
"Parsifal," Wagner, 515.
Passion music, Bach's, 12, 295.
"Pastoral Symphony," Beethoven, *see* Symphonies, Beethoven's.
Patti, 37, 51, 127, 152, 386.
Peabody Symphony Orchestra, 205.
"Peer Gynt," suite, Grieg, 198.
"Peleas and Mélisande," opera, Debussy, 119, 120.
"Phèdre," overture to, Massenet, 291.
Piano compositions, Schumann's, 423.
Piano music, Weber originator of new school of, 526.
Piano playing of Liszt, 261, 263, 393; of Rubinstein, 391, 393.
Piccinni, 178.
"Pipe of Desire, The," opera, Converse, 107.
"Poem," Loeffler, 267, 268.
Ponchielli, Amilcare, 337, 338, 341, 504.
"Preciosa," opera, Weber, 525.
"Preludes, The," symphonic poem, Liszt, 262.
Prix de Rome, secured by Berlioz, 45; by Bizet, 51; by Charpentier, 93; by Debussy, 119; by Franck, 157; by Gounod, 191; by Massenet, 289.
Programme-maker, Friedrich Stock as a, 459.
Programme music, developed by Berlioz, 46; Liszt's relation to modern, 261; Spohr's development of, 448.
Puccini, Giacomo, 256, 341, 342, 504.
Purcell, 42, 278.
"Puritania," opera, Kelley, 243, 244.

Q

Quartet form perfected by Haydn, 220.
Quartets, Beethoven's, 29, 30.

R

Rachmaninov, Sergei V., 345–347.
Raff, Joseph Joachim, 13, 271, 351–353.
Ramann, quoted, 263.
Reinecke, Karl H. C., 357, 497.
Reissiger, 450.
Remenyi, violinist, 59, 61.
"Requiem," Berlioz, 46.
"Requiem Mass," Verdi, 502.
"Requiem," Mozart, 314, 315, 319.
"Rêve," opera, Bruneau, 73, 74.
Reyer (Rey), Louis E.E., 361, 362.
Reznicek, Ernst Nicolaus von, 365, 366.

Rheinberger, Josef Gabriel, 229, 333, 369–372.
"Rheingold," Wagner, 514.
Richter, 3.
Richter, Jean Paul, his influence over Schumann, 419, 424.
Riehl, quoted, 527.
Riemann, critic, 102, 174, 282, 305, 422, 482, 488, 504.
"Rienzi," Wagner, 514, 516.
"Rigoletto," quartet from, Verdi, 504.
Rimsky-Korsakov (or -Korsakoff) Nicholas Andrievich, 19, 165, 375–377, 487.
"Rinaldo," opera, Handel, 213.
Ritter, Alexander, 467.
"Robert the Devil," opera, Meyerbeer, 303, 527.
Rockstro, quoted, 526.
"Romeo and Juliet," opera, Gounod, 191–193.
"Rondo Infinito," for orchestra, Sinding, 437, 438.
Root, George Frederick, 381, 382.
"Rose of Sharon," oratorio, Mackenzie, 278.
Rossini, Gioacchini Antonio, 37, 98, 127, 128, 303, 385–388, 504, 505.
Roze, Marie, 51.
Rubini, 37.
Rubinstein, Anton Gregor, 306, 346, 391–393, 485–487.
"Ruler of Spirits," overture, Weber, 523.
Russian music, 19, 20, 55, 115, 165, 174, 487.
Russian Musical Society founded by Rubinstein, 391.

S

"St. Cecilia's Ode," Haydn and Mozart, 315.
"St. Paul," overture, Mendelssohn, 298.
"St. Peter," oratorio, Paine, 328, 329.
St. Petersburg Conservatory founded by Rubinstein, 391.
Saint-Saëns, Charles Camille, 289, 397–399.
"Salammbô," opera, Reyer, 361, 362.
Salieri, composer, 303.
"Salomé," opera, Strauss, 468, 470.
Salomon, impresario, 218.
"Samson and Delilah," opera, 399.
Sand, George, and Chopin, 101.
Sarasate, violinist, 251, 252.
"Schicksalslied," Brahms, 60.
Schillings, Max, 403.
Schindler, friend of Schubert, 411.
"Schöne Müllerin" cyclus, Schubert, 410.
Schubert, Franz Peter, 62, 248, 262, 299, 388, 407–412, 423, 526.
Schumann, Clara (nee Wieck), 420.
Schumann, Georg, 415, 416.
Schumann, Robert Alexander, 41, 45, 59, 61, 62, 66, 98, 103, 161, 191, 236, 262, 263, 310, 388, 409, 410, 419–425, 450, 488, 509, 510.
Sedie, Della, 386.
"Selam, Le," symphonic ode, Reyer, 361.

"Shamus O'Brien," opera, Stanford, 454.
Shelley, Harry R., 429.
Shelley, pupil of Buck, 79.
Sibelius, Jean, 433, 434.
"Siegfried," Wagner, 514.
"Sigurd," opera, Reyer, 361, 362.
Siloti, Russian teacher, 345.
Sinding, Christian, 437, 438, 497.
"Sinfonia Domestica," Strauss, 470.
Smetana, Friedrich, 131, 441–443.
"Soirées de Médan," opera, Bruneau, 73.
Sonatas, Beethoven's, 29, 32; Haydn's, 220.
Songs, Beethoven's, 30; Brahms's, 60; Foster's, 151, 152; Root's, 381, 382; Schubert's, 409, 410, 423; Schumann's, 423, 424; Strauss's, 468, 470; Sullivan's, 476; Weber's, 526.
Songs without words, Mendelssohn's, 299, 409.
"Sonnambula," opera, Bellini, 37.
Sontag, 127.
"Spanish Symphony," Lalo, 251, 252.
Spitta, quoted, 423.
Spohr, Louis, 447–450.
Spontini, 46, 180.
"Spring Symphony," Paine, 328.
"Stabat Mater," Rossini, 385–387.
Stanford, Charles Villiers, 453, 454.
Statham, biographer of Bennett, 42.
Stock, Friedrich August, 457–460.
Stoeckel, teacher of Shelley, 429.
"Story of Sayid, The," cantata, Mackenzie, 278.
"Stradella," opera, Flotow, 143.
Strauss family, musicians in, 463.
Strauss, Johann, 463, 464, 527.
Strauss, Richard, 120, 244, 346, 467–471, 519.
Streatfeild, quoted, 144, 230, 306, 526.
"Struensee," overture to, Meyerbeer, 305, 306.
Suites, Bizet's, 51.
Sullivan, Arthur, 475–477.
"Surprise Symphony," Haydn, 220.
Svendsen, Johann Severin, 481, 482.
Symphonic poem introduced by Berlioz, 46.
Symphonic poems, Liszt's, 262, 399; Saint-Saëns's, 399.
Symphonic sketches, Chadwick's, 88.
Symphonies, Beethoven's, 27, 28, 70, 273, 518; Bruckner's, 69, 70; Dvořák's, 132; Haydn's, 219, 220; Mendelssohn's, 298; Mozart's, 314, 318, 319; Rubinstein's, 393; Schubert's, 410; Schumann's, 424; Weber's, 526.
Symphony in C minor, Stock, 459, 460.
Symphony in F minor, Strauss, 468, 470.

T

Tamburini, 37, 386.
Taniev, Russian teacher, 345.

"Tannhäuser," opera, Wagner, 514, 527.
Tchaikovsky, Peter Ilich, 20, 346, 376, 485–488.
"Tempest, The," incidental music to, Sullivan, 475.
"Templar and Judin," opera, Marschner, 281, 282.
Thackeray, quoted, 299.
Thomas, Charles Ambroise, 491–493.
Thomas, Theodore, 13, 60, 102, 170, 239, 393, 457–459, 470.
Thomas, Theodore, Orchestra, 391, 457.
"Tiefland," opera, D'Albert, 4.
Titiens, 37.
Tone-poems, Strauss's, 468–471.
"Tosca, La," opera, Puccini, 341, 342.
"Toteninsel, Die," symphonic poem, Rachmaninov, 346.
"Tragic Overture," Brahms, 59.
"Tristan and Isolde," Wagner, 514, 516.
"Triumphal March," Glazounov, 166.
"Triumphlied," Brahms, 60.
"Troyens, Les," opera, Berlioz, 47.
"Tyrant of Padua" (Victor Hugo), "La Gioconda" based upon, 337.

V

"Vampyr, Der," opera, Marsch-
-81, 282, 513.
ucken, Frank V., 497,
"Vaterland, Mein," symphonic poem, Smetana, 442.
Verdi, Giuseppe, 306, 337, 338, 341, 342, 501–505.
"Verkaufte Braut, Die," *see* "Bartered Bride, The."
"Villanelle du Diable," symphonic poem, Loeffler, 268.
Villars, M. Gauthier, 399.
"Villi, Le," opera, Puccini, 341, 342.
Violin playing, Spohr's, 447, 448.
"Violin School, The," Spohr, 448.
Vogler, Abbe, Meyerbeer pupil of, 303.
Voice, Strauss's treatment of the, 470.
Volkmann, Friedrich Robert, 509, 510.
Von Bülow, 205, 260, 369, 399, 467, 485.
Von Köchel catalogue of Mozart's compositions, 315, 316, 319, 320.
Von Lenz, quoted, 103, 263.

W

Wagner, Frau Cosima, 260.
Wagner, Wilhelm Richard, 8, 33, 45, 46, 66, 69, 79, 83, 111, 138, 158, 170, 179, 180, 188, 193, 229–231, 236, 247, 248, 252, 260, 262, 282, 306, 328, 362, 371, 372, 398, 399, 403, 449, 468, 481, 488, 513–519, 524–527.
"Walküre, Die," Wagner, 514.
"Wallenstein" symphony, Rheinberger, 371.

"Wallenstein's Camp," symphonic trilogy, D'Indy, 236.
"Waltz King, The" (Johann Strauss), 463.
Waltz, Weber master of, 527.
Waltzes, Strauss, 463, 464.
Weber, Constance (wife of Mozart), 314, 523.
Weber, Karl M. Von, 98, 248, 281, 282, 303, 362, 450, 516, 523–527.
Weimar as musical centre of Europe, 260.
"Well-Tempered Clavichord," Bach, 13, 14.
Wieck, piano teacher, 419.
Wieniawsky, violinist, 391.
Wilhelmj, 13.
"William Ratcliff," symphonic prologue, Van der Stucken, 498.
"William Tell," opera, Rossini, 385, 387, 505.
Wolf, Hugo, 531, 532.
Wüllner, Dr. Franz, 457.

Z

"Zarathustra, also Sprach," tone-poem, Strauss, 470.
Ziehn, Bernhard, 239.
Zola, 73, 74.
Zöllner, Heinrich, 457.

ML390. U68

a39001 002983081b